

THE ART OF  
**MARVEL**  
**CAPTAIN AMERICA**  
THE FIRST AVENGER





















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**CAPTAIN AMERICA**  
THE FIRST AVENGER

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# C O N T E N T S

FOREWORD: BY RICK HEINRICHS

INTRODUCTION: THE AMERICAN DREAM

CHAPTER ONE: THE SENTINEL OF LIBERTY

CHAPTER TWO: THE RED MENACE

CHAPTER THREE: ALLIED FORCES

CHAPTER FOUR: THE BATTLE LINES

CHAPTER FIVE: HEAVY ARTILLERY

CHAPTER SIX: SEEING ACTION

CHAPTER SEVEN: THE ART OF WAR

CONTRIBUTOR BIOS/AUTHOR BIO

ACKNOWLEDGMENTS

ARTIST CREDITS





From left to right: Rick Heinrichs, Joe Johnston and Daniel Simon discuss Hydra vehicle designs in the Marvel Studios Pre-Production offices.



# F O R E W O R D

It was with slight trepidation that I agreed to design Captain America for Joe Johnston and Marvel Studios. I'd worked with Joe before and enjoyed the collaboration with an imaginative, experienced director and superb artist who somehow knew how to make a tough job fun. Marvel Studios had a reputation for caring about the look of the films they made with their well-loved characters, so I was in good hands there. My problem?

It was that my father, a history professor of no small recognition in his field, happened to specialize in the American involvement in the Second World War and to have fought in it. Hewing this closely in a movie based on a comic book to a period and intense experience that in many ways was still very much alive for him gave me pause. I was acutely aware of the danger of trivializing or misrepresenting factual events for the dubious benefit of selling popcorn.

What kept occurring to me, though, was the image of Cap belting Hitler on a comic-book cover that was on the street even before the United States entered that war. Captain America was part of the history of that period, presented by his creators partly as a tool of persuasion intended to coax the United States off the sidelines of that war and shoulder the burden thrust upon it by unprecedented world events. At a time when Americans were emerging from the Depression to dream of a better future, they were presented with the more likely alternative of a bleak, totalitarian, soul-crushing world in which the bully gets away with stomping on the little guy. I read moral indignation behind the creation of the character, and America was founded on outrage against tyranny. While “wrapping oneself in the flag” has come to mean conservatism disguised as patriotism, I think that during this dire time of stark moral imperatives, Captain America's look was an appropriate call for national resolve and action. I decided in the end that my father or anyone would understand the value of using fictional narrative based on fact to examine the cause and effect of an historical event — that is, imaginatively nudging the “story” part of history to reveal truth.

There is an aspect of filmmaking that often reminds me of a military campaign (though not the actual letting of blood — yet!). You have to rally the troops and muster supplies, determine your objective and strategize its accomplishment, allocate your resources, navigate logistical quagmires, and mobilize to fight the battles and ultimately win the war. The First Avenger was no exception to this metaphor. I started designing the film in Los Angeles with my frequent collaborator and Supervising Art Director John Dexter and a fantastic L.A.-based art department. After a worldwide scout for locations, we settled on the United Kingdom — requiring a move to London and a new art department, where the exceptionally capable Chris Lowe joined John in supervising it. Many of the challenges seemed insurmountable — but our resourceful Gen. Johnston always seemed to have another, better idea. We did finally win our battles, and this book supplies evidence of the effort of the talented individuals who created the work that gives form, color and texture to the film.

Rick Heinrichs



INTRODUCTION:

# THE AMERICAN DREAM

It was 1940, and America was a nation divided. While what would become known as the Second World War raged overseas, the United States stood on the sidelines, its people debating the merits of joining a battle so far removed from their homeland. But in the heart of New York City, comic-book publisher Martin Goodman had no such reservations. Perhaps it was his Jewish heritage that caused him to take offense to Adolf Hitler's twisted Nazi agenda, or simply his need to comment on an unjust situation. Whatever his inspiration, Goodman couldn't just sit by quietly while his country did nothing.

So Martin Goodman declared war.

A full year before the devastating attack on Pearl Harbor that roused the United States into action, Goodman sent one of his most prized troops into battle: Namor, the rebellious Sub-Mariner. Fighting Nazis on the high-profile cover to *Marvel Mystery Comics* #4, the Sub-Mariner blatantly displayed Timely Comics' stance to the country's youth. And that was just the first shot fired.



Cover to *Captain America Comics* #1 (1941) by Joe Simon and Jack Kirby, repainted by Kai Spannuth for *Captain America Comics* #1: 70th Anniversary Edition (2011).



# I WANT YOU

INTRODUCTION : THE AMERICAN DREAM

Enter writer/layout artist Joe Simon and artist Jack Kirby.

Said Simon, "And comics you had to build your business. If you had a character that was not successful, and you had to go home and figure out another character that would be successful. Otherwise, you're out of work. So we were always trying to come up with something new. Otherwise, we would just sit in our little hotels or roommate houses and wait for a call that never came."

Simon and Kirby took their youthful enthusiasm and began brainstorming a new idea. Said Simon, "At the beginning, Batman was doing very well. Basically, on the use of his villains. The Joker, you know...and then Superman had Lex Luthor...But so I said, 'Maybe...that's the answer. You know, get yourself a good villain.'" And in those days, there was no better villain than the real-life leader of the Nazi party, Adolf Hitler. So Simon and Kirby's true challenge became a matter of finding Hitler's perfect opposite. An opposite they discovered in a new hero named Captain America.

*Captain America Comics* #1 debuted in March 1941. While other heroes had worn red, white and blue outfits, Goodman, Simon and Kirby permitted no doubt in their political leanings. Captain America wasn't just battling Nazis on the cover of his first issue. He was punching Hitler himself right in the face.

Fulfilling the wishes of many would-be soldiers, Simon and Kirby told the tale of weakling Steve Rogers, whose frail body prevented him from helping the war effort despite his earnest intentions. But with the aid of a top-secret Super-Solider serum, Rogers soon became a perfect





human specimen, willing and more than able to lead America into the war against the Nazi menace.

Said Stephen Broussard, co-producer on *Captain America: The First Avenger*, "It was very much viewed as taking a stance, as controversial. The United States was just coming out of the Great Depression, just getting back on its feet. World War I was fresh in everyone's mind. It was very much viewed as Europe's war and Europe's problem — not by all, but by a large segment of the American population. So when you have Captain America punching out Hitler in March 1941, before Pearl Harbor, it's definitely a statement. It was definitely saying, 'We cannot sit by the sidelines anymore.'"

"The original Captain America was a propaganda tool, and it's very clear and it's way over the top. And it would be. It would be called flag waving and jingoism if it were published today for the first time," *Captain America* Director Joe Johnston said.

And it was that direct attempt to influence America's youth that led to Simon and Kirby finding themselves at the center of a heated controversy. "This was the time just before the war, and we were besieged by the American Boon members," Simon said. "They used to have big rallies at Madison Square Garden. They'd have fifty thousand people in the rallies. And they had a lot of sympathizers. They found out where we were, where we lived, and every day...the streets were crowded with the Boon members protesting and spitting on us...They were very aggressive people."

The protests grew so extreme that FBI agents were dispatched to the offices of Timely Comics — the publisher that would one day come to be known as Marvel — to protect the company's comic-book talent.

America soon entered World War II, and the protests dwindled. Captain America was on the front lines with his youthful sidekick, Bucky, fighting Nazi enemies like the horrific Red Skull. With his magazine selling almost in the millions, Captain America had captured the heart of his nation; his adventures even outsold mainstay newsstand publications like *Time Magazine*.



# Man the GUNS

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# AMERICA CALLING

INTRODUCTION : THE AMERICAN DREAM

However, World War II finally came to a close. And with the bloody conflict over, America's loudest cheerleader started to lose his voice. Super heroes in general fell out of favor as other genres like horror and crime began to become popular. By 1950, Captain America could scarcely be found in his own magazine; the title had been changed to *Captain America's Weird Tales*. The comic came to a close with issue #75, and Captain America began to fade into obscurity.

By 1954, a change in publishing strategy gave Cap a new lease on life. Taking up arms during the Cold War, the good Captain's adventures

Take your place in  
**Defense**

Civilian



## LET 'EM HAVE IT



# BUY

# EXTRA BONDS

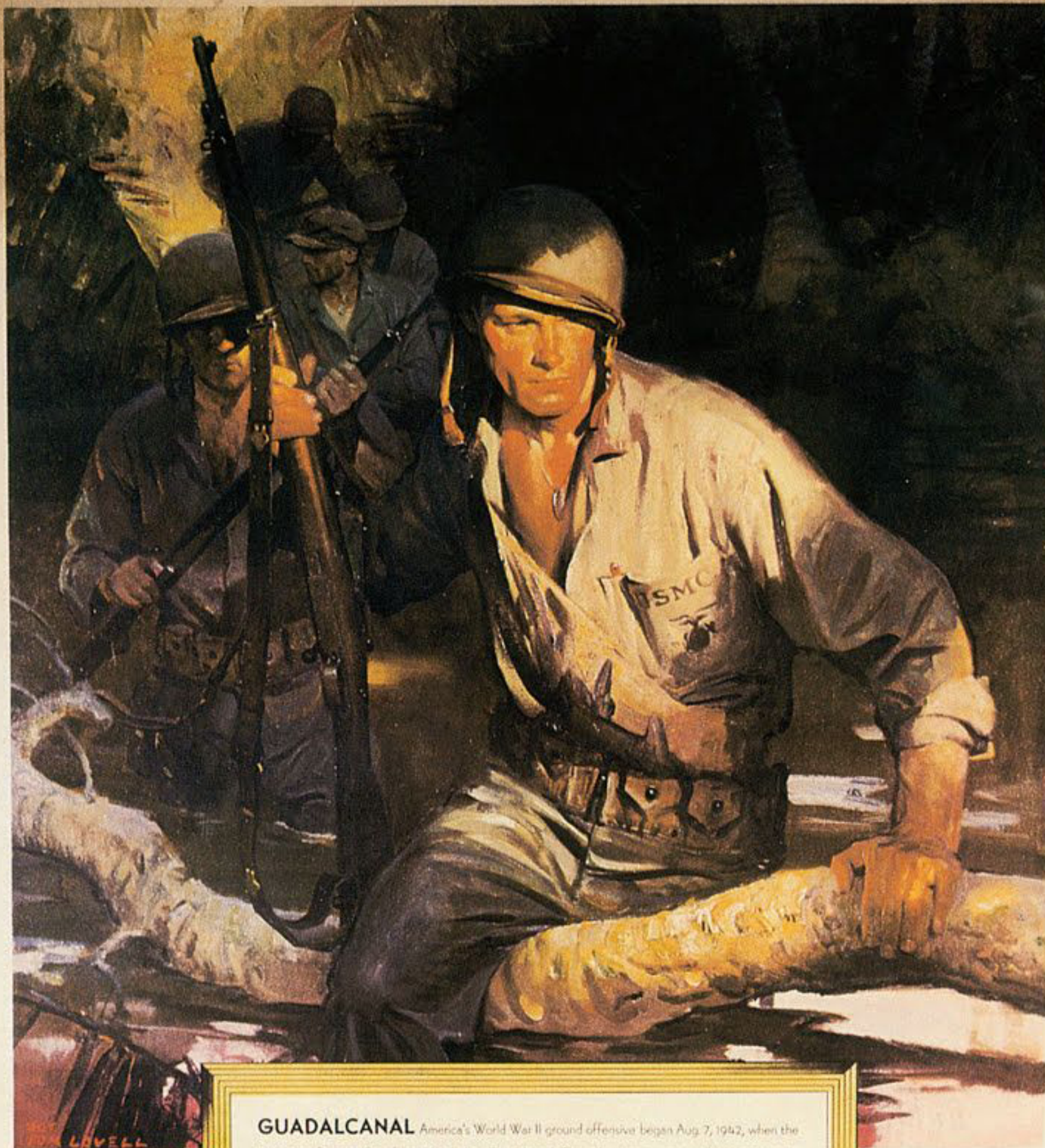


began again with issue #76, now boasting the phrase "Captain America, Commie Smasher" on each cover. However, America had changed and seemingly outgrown such blatant propaganda. Captain America was soon put on ice once more, until famous comic-book writer/editor Stan Lee took it upon himself to thaw out the old icon.

Ignoring the hero's Cold War adventures, Lee and Cap co-creator Jack Kirby resurrected him into their popular super-hero team book *Avengers* in March 1964 with the conceit that the other Avengers had discovered the World War II icon frozen in an iceberg. Instead of using the hero to coax troops into Vietnam or in support of any other war effort, Lee instead decided to play Cap as a man out of time, wondering what his place was in the brave new world into which he'd been reborn. By questioning his own government and its agenda, Captain America again captured the public sentiment, suddenly becoming just as relevant as he'd been decades earlier.

And it was this reinvention that would keep the hero a Marvel mainstay in the years to come. During the 1970s, he teamed up with African-American hero the Falcon. In the 1980s and 1990s, he found himself at odds with his own government and even abandoned his super-hero identity for a time in favor of a new one: the Captain. In addition to confronting corrupt factions of the government, he faced a more violent version of his crime-fighting persona in the form of the volatile USAgent, outfitted in the uniform Steve Rogers had worn as the Captain.

But it was in September of 2001 that Captain America would truly return to his roots. When terrorists attacked and destroyed the World Trade Center in New York City, the country needed a patriot more than ever. Out of this unified desire for justice came a new *Captain America* series in



**GUADALCANAL** America's World War II ground offensive began Aug. 7, 1942, when the 1st Marine Division, Reinforced, landed at Guadalcanal. Through rivers, swamps and steaming jungle the rugged, resolute Marines fought on until this first great stepping-stone to Japan was won.



PAINTING BY SGT. TOM LOVELL

# **ENLIST NOW**

## **U.S. MARINE CORPS**



# CAPTAIN AMERICA

No. 2

COMICS

INTRODUCTION  
APRIL  
10¢



Cover to Captain America Comics #13 (1942) by Joe Simon and Jack Kirby.

which Cap took a proactive stance against terrorism. The intent of Marvel and writer John Ney Rieber was as obvious as the covers by artist John Cassaday bearing phrases like "Fight Terror" and "Are You Doing Your Part?"

Captain America was again a voice of his nation, and writer Ed Brubaker soon would capture that constantly shifting dialogue in his critically acclaimed 2004 relaunch of the title. In a country again divided by political leanings, Captain America fell victim to circumstance — shot and seemingly killed in a plot set in motion by the Red Skull. His successor was none other than his former sidekick — Bucky, returned from his own apparent death — and the iconic uniform of



Cover to Captain America Comics #2 (1941) by Joe Simon and Jack Kirby.

45  
SMASH  
PAGES  
of  
CAPTAIN  
AMERICA  
PLUS  
OTHER FEATURES

"TRAPPED in the  
NAZI STRONGHOLD!"  
Story on Page 17



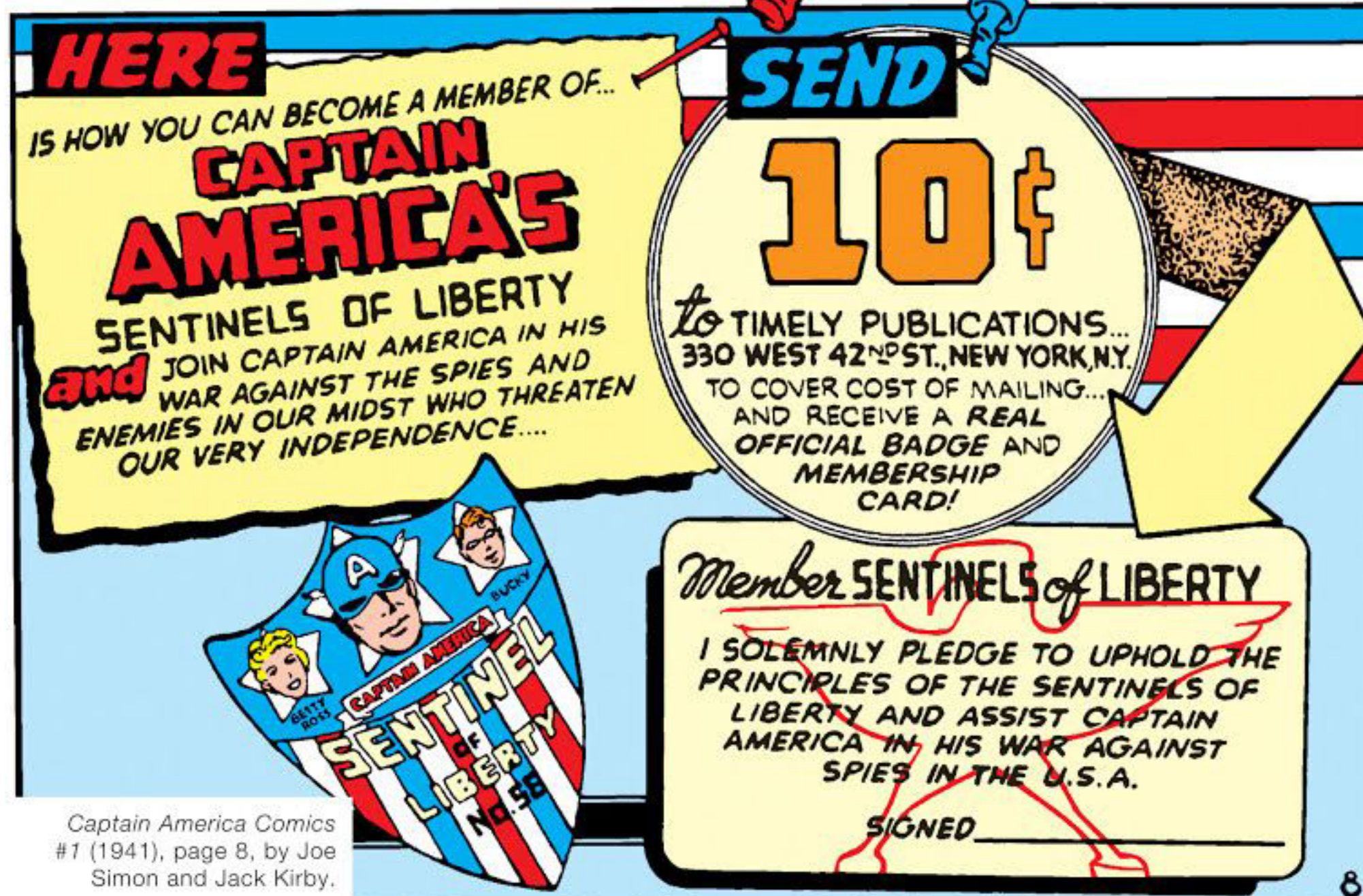
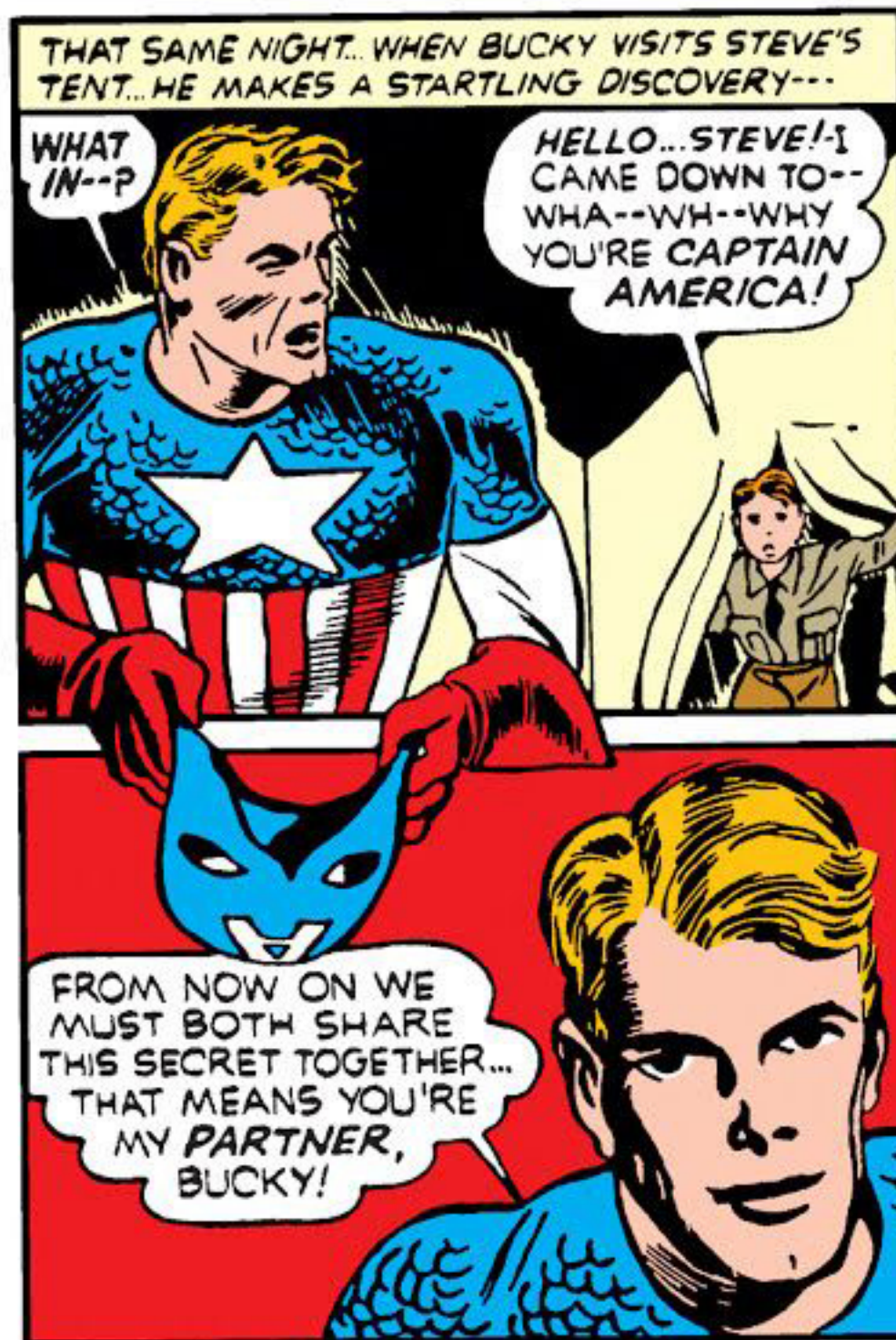


Captain America Comics #7 (1941), page 1, by Joe Simon and Jack Kirby.

Captain America was altered to reflect the world he now inhabited, most prominently with the addition of a sidearm.

But while telling a controversial tale of patriotism and the definition of heroism, Brubaker and company soon brought back Steve Rogers. Again at the forefront of America's fighting forces, the noble heroics of the decades-old icon shine brightly despite the darker overtones of today's more violent world. And while his adventures have been captured on film in the past, his story now is being brought to life for the first time in true blockbuster movie fashion.

Said Marvel Studios President and Producer Kevin Feige, "What makes Marvel Comics' characters great is that the creators and various writers





# CAP SALUTES YOU!



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and artists took chances with the characters over the years, which is why so many Marvel characters change and evolve and grow. And when we make one of the movies, we never want to shy away from that. We want to take the same chances in the course of however many movies we're lucky enough to make in the character's franchise."

He may have evolved, but Cap has never wavered.

"What's fascinating about Steve Rogers as a character and Captain America the character is that he has largely remained unchanged," Co-Producer Stephen Broussard said. "It has become a reflection of the times, a sign of the times, but always through that same perspective. And that is why Steve Rogers as a character will always be here, because he is able to adapt to the times, and he is able to reflect the mood of the country at any given moment."

Added *Captain America: The First Avenger* Director Joe Johnston, "I think Captain America represents more the spirit of what America is. It's not that he waves the flag and represents the country, it's more the spirit of America and what that means to the rest of the world."

It's 2011, and the United States is a nation divided in its thoughts about war and politics. Once more, Captain America is being introduced to a new generation. It's time again for America's hero to capture the hearts and imagination of his people — just as he did seven long decades ago.

WWII War Bonds Poster featuring Captain America, as seen in the film — art by Ryan Meinerding, text by Anita Dhillon



CHAPTER ONE:

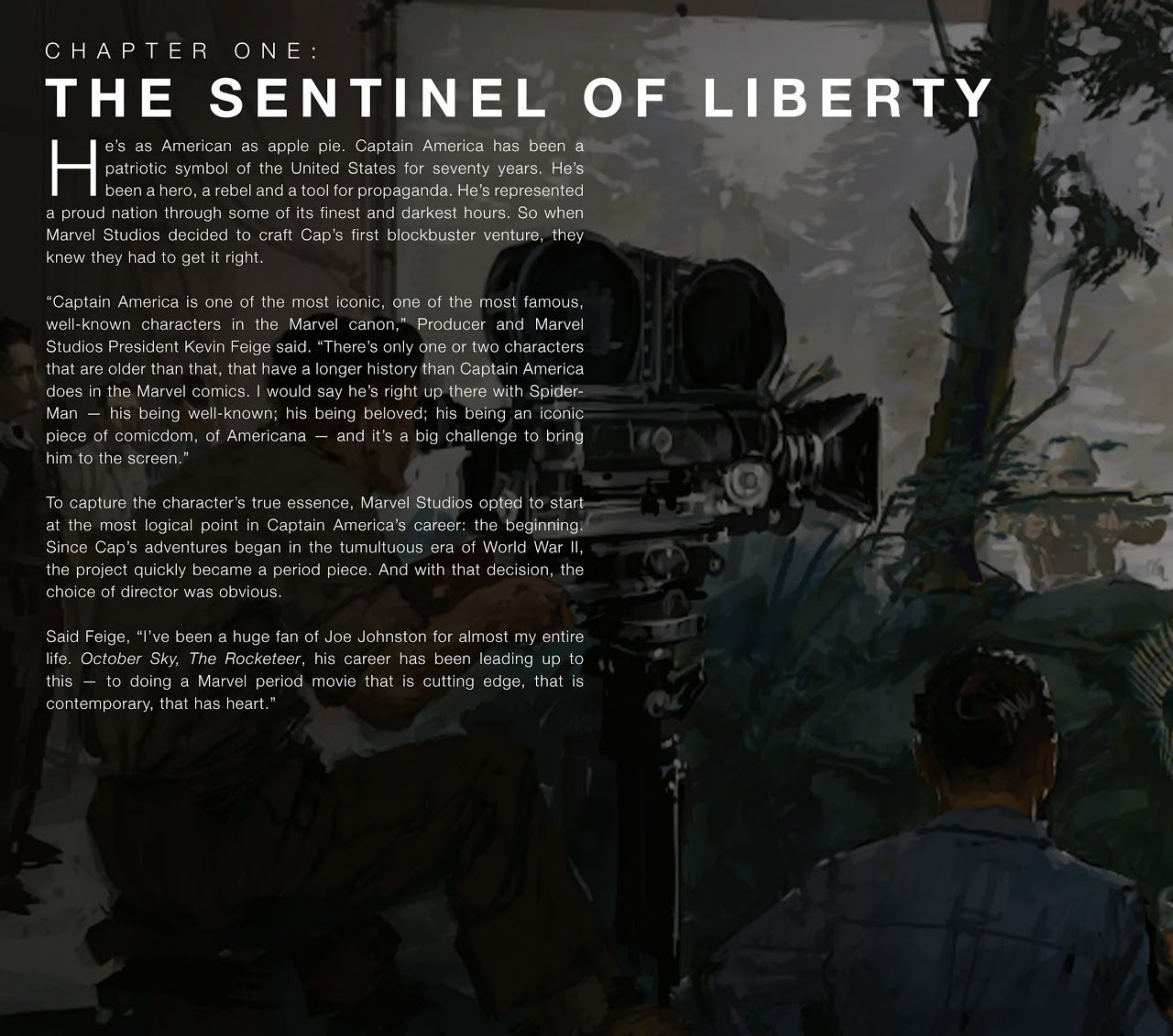
# THE SENTINEL OF LIBERTY

He's as American as apple pie. Captain America has been a patriotic symbol of the United States for seventy years. He's been a hero, a rebel and a tool for propaganda. He's represented a proud nation through some of its finest and darkest hours. So when Marvel Studios decided to craft Cap's first blockbuster venture, they knew they had to get it right.

"Captain America is one of the most iconic, one of the most famous, well-known characters in the Marvel canon," Producer and Marvel Studios President Kevin Feige said. "There's only one or two characters that are older than that, that have a longer history than Captain America does in the Marvel comics. I would say he's right up there with Spider-Man — his being well-known; his being beloved; his being an iconic piece of comicdom, of Americana — and it's a big challenge to bring him to the screen."

To capture the character's true essence, Marvel Studios opted to start at the most logical point in Captain America's career: the beginning. Since Cap's adventures began in the tumultuous era of World War II, the project quickly became a period piece. And with that decision, the choice of director was obvious.

Said Feige, "I've been a huge fan of Joe Johnston for almost my entire life. *October Sky*, *The Rocketeer*, his career has been leading up to this — to doing a Marvel period movie that is cutting edge, that is contemporary, that has heart."









## CAPTAIN AMERICA : USO

Unlike many super-hero films, *Captain America: The First Avenger* shows a true evolution of its title character. We see Cap undergo the transformation from scrawny youth to a jingoistic figurehead to the hero Marvel Comics fans have loved for generations. And to make Captain America's journey a visual one audiences could identify with, the filmmakers were tasked with developing several different looks for their title character.

The first of Captain America's many uniforms is his USO costume. Chosen to be a test subject for a secret faction of the U.S. government known as the Strategic Science Reserve, Steve Rogers is injected with a serum that transforms his frail body into an idealized form that functions at the peak of human perfection. But instead of fighting on the front lines as he expected, Rogers unwittingly finds himself becoming an exaggerated symbol for his nation, a propaganda tool touring USO camps.











Concept art by Ryan Meinerding.







Production still.



Said Concept Artist Ryan Meinerding, "The USO suit was in a little bit of a strange wiggle room between trying to find how goofy to make it and how honest to Captain America we wanted to make it. I think in the making it ended up going a little bit goofier than I expected it to, but it probably works for the film 'cause he's meant to come to sort of despise what he's going through in that particular stage."

What's more, the conceit of the USO stage show allowed filmmakers to justify Captain America's classic vibrant costume from the comic books. "The USO suit is basically an unadulterated [version] of Captain America's suit," Meinerding said.



## USO SHOW GIRLS

A true spectacle reminiscent of vintage Broadway, the USO show even granted Captain America his own background dancers. Said Director Joe Johnston, "They start using Steve as a propaganda tool, put him in a dance number in his Captain America flag suit, and that evolves as he goes AWOL, goes into combat. That's one of the challenges with a film like this. You can't have him really step out of the pages of the comic book onto the screen. You have to interpret the visual palette you've got from the comic book."



Concept art by Darrell Wagner,  
costume design by Anna B. Sheppard.







## CAPTAIN AMERICA: POW RESCUE

As the film progresses, Captain America soon becomes frustrated with his role as a mere mascot and embarks on a rescue mission despite the orders of his commanding officer. And since the flashy USO costume isn't a feasible choice of outfit for real-world combat situations, the art department was challenged with designing a new uniform for Captain America — one equal parts patriotic and practical.







To help achieve the look of Cap's POW rescue uniform — as well as his later, finalized costume — Meinerding and fellow Concept Artist Charlie Wen looked to the comic books for a creative spark. Said Meinerding, "I was looking through the Ed Brubaker run; it's such a great story line. That stuff has always been a great inspiration for me."



"The version in *The Ultimates* is the most modern take that's happened on Cap," Meinerding said. "Looking at what Bryan Hitch did was a big source of inspiration, and I've always loved the Kevin Maguire *Adventures of Captain America* books. We definitely took the idea of Cap's cowl being a helmet with a chinstrap, and incorporating webbing and gear, from *The Ultimates*."







CHAPTER ONE : THE SENTINEL OF LIBERTY











Said Meinerding, "I think one of the things I tried to bring to the design was some sense of realism. So to try to take something that on the page reads as really great — the iconic silhouette that Jack Kirby designed — and find a way to make that fit in our world, to try and make the material feel real. To try to change the stripes on his torso into straps that would hold down his shoulder armor and hold the weight of the shield when he wore it on his back. To find ways to work it in so it doesn't necessarily feel as costume-y as it possibly could. That was one of the more exciting challenges to me, trying to make him feel real."



Said Meinerding, "Captain America's costume has an unabashedly extreme quality to it. It's red, white and blue, and proudly boasts stars and stripes. For those of us that love the character, that iconic, strong visual is part of what makes Cap so close to our hearts. We tried our hardest to keep that icon while allowing those not as familiar with the character to find him cool and appealing and not just shut down at the sight of such a powerfully poignant comic image. Relating his costume to a soldier's gear was a big step, and trying to use materials that would feel advanced for the 1940s was another part of that."

The film's producers also struggled to capture Captain America's essence as they hunted for the perfect actor to fill the iconic role. "If you look at our other films, you see that we cast performers first," Co-Producer Stephen Broussard said. "We make sure that we cast actors with real talent, with real acting chops, and that's certainly going to be the case with a character like Steve Rogers. It's a very complex character. He starts in one place, ends up in a completely different place, both physically and emotionally. You need someone that can play the broad range of that. You also need someone that when we get to *The Avengers* can go toe-to-toe with actors like Robert Downey Jr., can hold their own in a scene."







Concept art by Ryan Meinerding.





The role of the all-American hero eventually went to Chris Evans, an actor capable of the range required in Captain America's transformation. Said Evans, "I went and met with Joe and Kevin and Stephen, and they sat me down and gave a really good pitch of who this character was — and it's a pretty good story even independent of its super-hero aspect. It's about a guy who has a lot of shortcomings and who still chooses to not become jaded or bitter about it. He's a good man, an honest man, a noble man — and as a result of those virtues, he's given a gift. He's able to balance this new life he has with the old set of morals."









"The Captain America suit — the big finale suit — that went through a lot of different stages," Evans said. "Obviously, there are a lot of people involved in making the suit who worked very hard on it. I would just come in every couple weeks and try a new outfit on, and they would poke and prod and measure and cut, and I'd kind of stay out of it. Then, finally, they got it where they wanted it. And I think it looks fantastic."

Said Suit Modeler Paddy Whitaker, "The fabric for the suit is basically a ballistic nylon, which in fact is a heavy-duty woven nylon with a rubberized backing. It comes from a firm in the U.K., and we believe it's used for the manufacturing of horse blankets. But it's quite a tough material. The fabric is actually quite strong, more like a heavy denim or canvas."

Said Whitaker, "There were two ways of reading Ryan's drawing: It could either have been seen as sort of a puffy sort of satin — like a flight suit with padding — or more, something stronger. So the nylon definitely was interesting, though I also knew that nailing the right blue was going to be a big issue with the Cap suit. We actually chose a gray fabric quite deliberately because we knew that we could then push into various different blues and take it from there. So, yeah, it's come to quite a lot to get it to a stage where it's Cap fabric."



Concept art by Ryan Meinerding.





Production still.



In WWII, soldiers often had identifiable symbols painted on their helmets, and viewing Cap's signature wings in that light offered a grounding in the period.



Concept art by Ryan Meinerding.





The casting and costuming all came together in the end, and the result made the countless hours of hard work worthwhile. Said Meinerding, "For me, it's actually a really big sigh of relief. We went through so many different prototypes to see how it fit on him and how to make it look great on him and how to really make sure it was as good as it could be. So to see a version — where it actually feels big and it feels strong, and it feels like Captain America — it's been really exciting; it's been great."



## CHAPTER TWO:

# THE RED MENACE

Although *Captain America: The First Avenger* is primarily set during World War II, the filmmakers at Marvel Studios were quick to add a new twist to the concept of a period piece. Said studio head Kevin Feige, “Is this the authentic World War II period that you see on the History Channel? No, this is World War II of the Marvel Universe, where super-soldier programs are going on — where an organization called Hydra run by the Red Skull is tapping into these incredible sources of power, creating these vehicles and these weapons far beyond anything that we’ve seen before.”

Said Co-Producer Stephen Broussard, “What’s the Marvel version of that World War? What are the vehicles like? How do these powers clash in a way that’s befitting of the time and of the character? So we’re always looking for new and interesting ways to take existing bits of history and turn it on its ear.”

And in that new past that never was, the biggest threat to world security wasn’t the Nazi party, but an offshoot called Hydra — led by Captain America’s most notorious villain, Johann Schmidt, the infamous Red Skull.









## JOHANN SCHMIDT

"So the Schmidt you see in the beginning of the film looks a little bit like me," said Hugo Weaving, the actor charged with playing Captain America's nefarious foil. "My face is actually the mask that he wears, to get on in the world without having people in the world being horrified by the way he looks."



Concept art by Charlie Wen.



Concept art by Ryan Meinerding.





Concept art by Charlie Wen.



Production still.



## JOHANN SCHMIDT'S OFFICE

With all of Hydra under his command, Schmidt seeks nothing less than complete and utter glory for himself. It's a character trait reflected in his impressive office, complete with a giant portrait of the Red Skull's ghastly visage.









## JOHANN SCHMIDT : NORWAY

Said Weaving, "He's a German officer, and we first meet him when he's hunting down this thing called the Tesseract, or the Cube. He's interested in Norse mythology, he's interested in the Aryan race, he's interested in Wagner. He's got all of these Germanic pretensions, I suppose, and an interest in a power beyond an Earthly power — so an interest in controlling this spiritual power, if you like. And I always thought that this was the most interesting thing about him as a character."







Production still.



## JOHANN SCHMIDT : CASTLE ROCK TOWER

Schmidt's interest in Norse lore leads him to the impressive Castle Rock Tower, a stone fortress that serves as the hiding place of the legendary Cosmic Cube. Fans of previous Marvel films may recognize the famous image of Yggdrasil — the World Tree, first glimpsed in *Thor* — on the bas-relief on the wall.





Said Production Designer Rick Heinrichs, "The depiction of the stone tower offered the opportunity to display the sheer physical power of Schmidt's Hydra Corps and their technology — specifically their massive tank the Landkreuzer, as it punches a hole in the side of the thick rock wall with its 'Fist of God' battering ram. The old stone walls give way to 20<sup>th</sup>-century technology as the new brutal might smashes the old building."









Playing host to one of Hydra's early triumphs, Castle Rock Tower was meticulously designed by the *Captain America* art department. Said Heinrichs, "The sarcophagus of the Nordic king and the other funerary elements in the stone tower gave that set a dignified solemnity that heightens the shock and impersonality of the Hydra attack."













"We tied the design of the carved stone sarcophagus together with the Tree of Life bas-relief on the wall — researching historical motifs within the Nordic tradition, as well as other related cultures," Heinrichs said. "The complex, interwoven shapes were used by these earlier cultures as pictographic storytelling that explained the origins of the Earth. In this case, we wanted to connect the legend and mythology of the early Northern European culture and how that tradition perversely inspired the early nationalist yearnings that became Nazism."







Production still.











Production still.

Entombed at the heart of Castle Rock Tower is the Cosmic Cube, the object of the Red Skull's desire. Said Heinrichs, "In our movie, Red Skull takes the fascination with the mythology a step further to suggest that the Cosmic Cube is an ancient metaphysical power known to these early people and a part of the legends of their gods that he must possess at all costs."







## THE RED SKULL

"The Red Skull is the premier villain in the Captain America history," Broussard said. "He, in a lot of ways, is Steve Rogers' opposite. He went through the same process that transforms Steve Rogers into the super-soldier known as Captain America, but it went very wrong. He forced Dr. Erskine to put him through the procedure before it was ready; as a result, it left him disfigured, it left him scarred, but it did transform him into a super-soldier — into a stronger-than-normal human being."











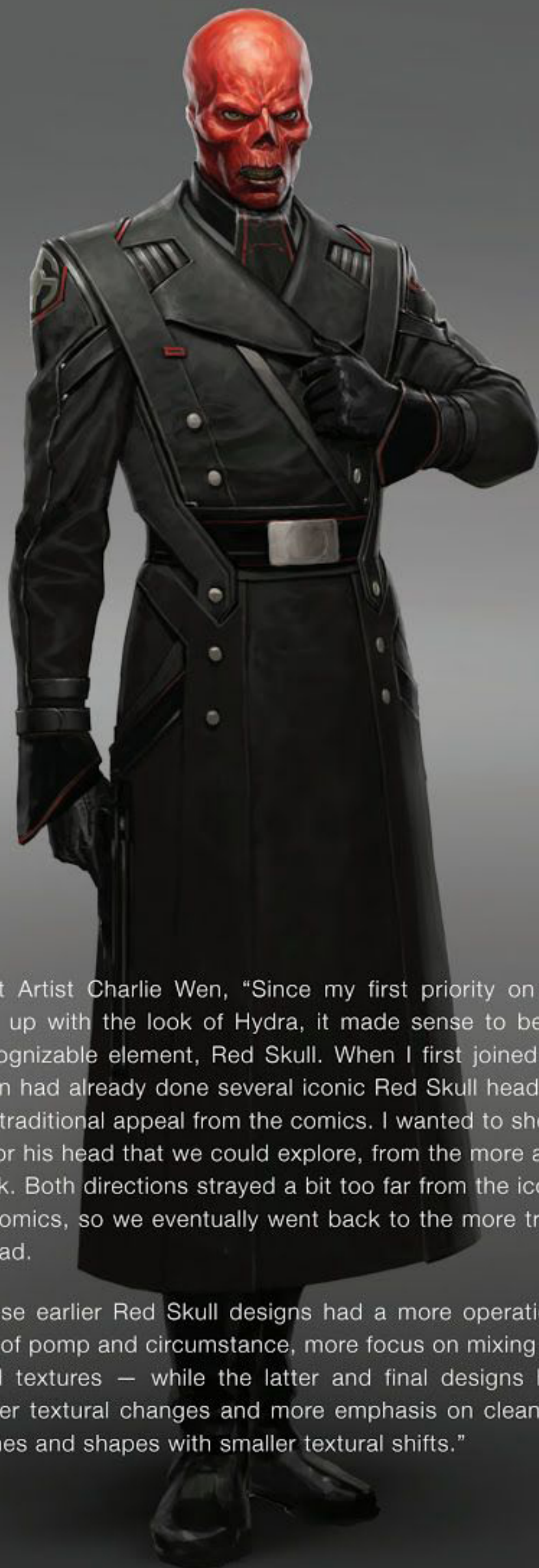


Said Broussard, "They're essentially brothers of the same father, and that provides us with some really cool thematic ground to explore. Our villains always work best when they are tied to our characters somehow, when they have a connection that extends beyond the fact they happen to be involved in the same conflict."

For the classic villain's design, Concept Artist Ryan Meinerding kept coming back to the iconic look of the comic-book version of the Red Skull. "We did a few versions, and it's pretty easy to go creepy with it because he could look burned, he could look scarred," Meinerding said. "I had done a version that at the time I was really excited about, and it was sort of very red with flecks of white to imply some skull, and it ended up feeling like a T-bone steak. So we definitely tried some different things and just ended up with the classic."







Said Concept Artist Charlie Wen, "Since my first priority on the film was to come up with the look of Hydra, it made sense to begin with the most recognizable element, Red Skull. When I first joined Captain America, Ryan had already done several iconic Red Skull head designs that kept the traditional appeal from the comics. I wanted to show other possibilities for his head that we could explore, from the more alien to a deformed look. Both directions strayed a bit too far from the iconic Red Skull of the comics, so we eventually went back to the more traditional look of his head."

"Some of these earlier Red Skull designs had a more operatic feel to them — a bit of pomp and circumstance, more focus on mixing different materials and textures — while the latter and final designs had less focus on larger textural changes and more emphasis on cleaner, more methodical lines and shapes with smaller textural shifts."







CHAPTER TWO : THE RED MENACE



Concept art by Charlie Wen.





Concept art by Ryan Meinerding.



Production still.



Production still.



After Meinerding designed the Skull's namesake, it was up to Wen to figure out the remainder of the twisted villain. Said Wen, "I was designing the rest of him, and I was looking at Nazi leaders. I was looking at the feel of some of the guys that were surrounding Hitler while trying to use some of the colors that Hitler had."





## ARNIM ZOLA

For Arnim Zola, the filmmakers took a different approach than the comics, in which "he's a head in the TV screen in a big robot body," Screenwriter Stephen McFeely said. "So we decided to give that robot a backstory, and he is the Skull's right-hand man. And, as played by Toby Jones, he's just hilariously entertaining the whole time because he's sort of a witness to the over-the-top evil that's going on, and he's sort of the audience's eyes going like, 'Really, you're building a laser gun?'"



Concept art by Darrell Wagner,  
costume design by Anna B. Sheppard.







# HYDRA TROOPERS

Knowing full well the Red Skull could only be as threatening as the army he commanded, the filmmakers put a great deal of thought in to creating the Hydra soldiers. "What we've suggested for this film is that like Luftwaffe and the SS were branches of the Nazi party, maybe there was a branch called Hydra that was in charge of advanced tech and deep science," Broussard said. "Throughout the course of the film, Schmidt becomes a little disgruntled — to say the least — because he gets this thing called the Comic Cube, which is essentially an energy source that allows him to take all the tech he had been building and take it even further — more impressive vehicles and weapons and planes. So suddenly, the arms race has shifted."









Said Meinerding, "The Hydra logo took a while to figure out. It might seem strange because of its similarity to the comics design, but we had a lot of trouble getting it approved. The comic version seemed a little too whimsical to the higher-ups, so I tried adding the suction cups to the tentacles and having the negative shapes they create read as gears. Since Hydra is all about advanced weaponry and machinery, the gear theme seemed to fit.

"The Hydra weapons were meant to be powered by the Cosmic Cube, so we went with the idea that each trooper had a cube battery pack on his back. The logic from there was that the only way to move that energy safely was to move it through rectilinear forms instead of cables. Only when the Cube power reaches the gun does it become weaponized, and that's where we used cylindrical forms. And of course, the blue energy from the Cube runs throughout all of the weapons."

Concept art by Ryan Meinerding.



Concept art by Charlie Wen



Said Richard Armitage, the actor who played Hydra agent Heinz Kruger, "Well, Hydra is sort of the experimental-weapons defense branch of the Nazi regime. So it's kind of top secret. I think most of the operatives will be working on a need-to-know basis. It's about experimental weapons, and that's something which opens a great line of research when you're really looking for the truth that this would have been based on. There was an arm of the Nazi party who were experimenting with really kind of revolutionary weapons and defense mechanisms."



Concept art by Ryan Meinerding.



Concept art by Charlie Wen.



Said Meinerding, "We had five classifications of Hydra soldiers: Infantry with a light weapon, Infantry with a heavy weapon, Flametrooper, Pilot and Motorcycle. They each had different variations to their helmet, weapons and costumes based on their function."



Concept art by Charlie Wen.



Concept art by Ryan Meinerding.





Concept art by Charlie Wen.

CHAPTER TWO : THE RED MENACE



Concept art by Ryan Meinerding.









Concept art by Ryan Meinerding.



Like every other part of the film, the creation of Hydra's uniforms and weaponry was a team effort. "Once the costume department nailed the pilot costume, it was really exciting to see," Meinerding said. "It has all of these hoses that run through it that are meant to be a pressure suit, similar to modern flight suits. They did a really great job with it."

Concept art by Charlie Wen.









Concept art by Ryan Meinerding.

## CHAPTER TWO : THE RED MENACE



"Joe has very distinct ideas about helmets and gear, and working with him on the design of Hydra and Cap was one of the great experiences of my career," Meinerding said. "Knowing that the man that designed Boba Fett trusted me with the design of some of his characters was truly an honor."





Because Hydra plays such a large role in the world of Marvel Comics, Meinerding and Wen wanted to be sure to pay tribute to the source material when appropriate. Said Meinerding, "A lot of the initial design takes were just trying to figure out how to include the signature 'H' from the comics. Once we realized we could use the Cube tech to be part of those straps and harnesses, it came together a bit more."

Said Wen, "Initially, I focused on a more low-tech machinery that was being powered by an extremely high-tech alien force. I tried to keep with the Industrial Age as much as possible to give greater emphasis to the era difference with the rest of the Marvel Universe, which is happening in present day. Eventually, we gravitated back to a more

high-tech version of the infantry and their armament. Ryan brought some of the high-tech back into Hydra with some amazing weapons that were extremely high-tech, yet still viable for the Marvel world in the WWII period.

"Designing infantry in any media is a different sort of animal to tackle. You are designing something that needs to work in groups small and large. Something I wanted to be sure of was that our Hydra soldiers were going to be strong enough to stand by themselves on the screen, but simple enough to work well with dozens on the screen at once. So some of the images I did were to make sure the design worked together when seen in a large group of repeating shapes, colors and materials."





CHAPTER TWO : THE RED MENACE



Concept art by Charlie Wen.





Concept art by Ryan Meinerding.







An important detail for the Hydra soldiers' overall look was their signature headgear. "I enjoyed designing the Hydra helmets most," Wen said. "All the helmets began with a thin cowl — much akin to the German pilot headgear of WWII, but with a decidedly Hydra take. The goggles slid along three metal pipings for each eye and attached on the sides to a rotation ring around the ears. An inner cowl was visible with replaceable mouth/nose pieces, depending on the purpose. I designed this for the base pilot, while other infantry that needed more protection were fitted with heavier helmets over this pilot base."

Said Meinerding, "Charlie really nailed the design of the Hydra helmets. They feel like the period, but definitely more sinister and threatening. And of course, they relate to the comic version of Hydra in strong way."





With each classification of Hydra soldier came new challenges for Meinerding and Wen. "With the Flame Trooper, the design challenge was how to integrate the Cube technology with a traditional flamethrower to make something that felt a little new," Meinerding said. "There were meant to be two triggers in the inner rings of the gun apparatus, and the trooper would rotate his hand to activate either the Cube weapon or the flamethrower."







Concept art by Ryan Meinerding.



Concept art by Charlie Wen.



## HYDRA WEAPONS

Part of the fun for actor Hugo Weaving was using the Red Skull's various weapons. "The first gun you see Schmidt with is the classic Luger," Weaving said. "Once Schmidt gets hold of the Tesseract, or the Cube, and taps into the power with the help of Zola — his sort of scientist right-hand man — they manage to kind of harness the energy contained

within this Cube. So Schmidt, Red Skull, then develops a Luger that is slightly more futuristic, but is powered by a miniature kind of Cube-powered battery. Anything to do with the Tesseract, or the Cube, has a blue light to it so that blue color kind of threads its way through all the scenes."



Concept art by Ryan Meinerding.



Concept art by Ryan Meinerding.



Production still.



Production still.





Production still.



Concept art by Ryan Meinerding.



A major part of Hydra's overall look was determined by the high-tech weapons the organization employed, which were of particular interest to Director Joe Johnston. Said Meinerding, "The gun designs were specifically directed by Joe. He wanted them to look like technology first and a weapon second. After Paul Catlin had done a design based on a particle accelerator, we had the direction to go in."











Concept art by Ryan Meinerding.













## CHAPTER TWO : THE RED MENACE

When crafting a home for the agents of this technological army, filmmakers were adamant about creating a unique combination of the real and the fantastic. Said Visual Effects Supervisor Christopher Townsend, "So our world is going to exist in this sort of slightly futuristic Marvel take on what the world will be, a retro future. So it's a future that could've been perceived in the '50s or in the '40s."

Concept art by Mauro Borelli.



"We're going to be shooting in various locations," Townsend said. "All the exterior stuff is shot elsewhere in Wales. And we're gonna be patching it all together. So hopefully, at the end of the day, you will believe you have gone from one world outside, which is supposed to be the foothills of the Alps in Europe, to inside the factory."









Said Townsend, "There's some very organic shapes to Hydra. I think one of the art directors was saying that there's a lot of organic shapes of the skeletal structure in some of the buildings. If you had honey between two slices of bread and you pull them apart, you get that gooey, stretched, sort of organic thing. And that is the inspiration for the shapes, that sort of hollowing out of a structure as it's pulled apart. That's used a lot as our aesthetic within the movie for Hydra. It's very neat, very strong, very dramatic, very totemic — but it's more refined than what the Nazis were doing."

Said Heinrichs, "It was Joe's thought finally to throw out the clichéd 'bad guy's lair' idea and keep Hydra HQ hidden within the towering Alpine peaks, with only the windows of Schmidt's lab even remotely visible in the rocky Alpine carapace. All that remains to remind us of the turrets and castellation of the original idea is the natural 'architecture' of the mountains."









To realize their futuristic version of the past, the filmmakers had to conduct their research differently than they would have for a traditional period piece. Said Townsend, "So rather than looking at '40s planes as our inspiration for our plane that we're creating, we're now looking at '50s planes. We're looking at '50s jet engines rather than '40s engine technology, that kind of stuff. So it's just a little bit more advanced than what was really there as a period piece — but again, very much grounded in reality. So hopefully, an audience will never be taken out of the real basis of the film."









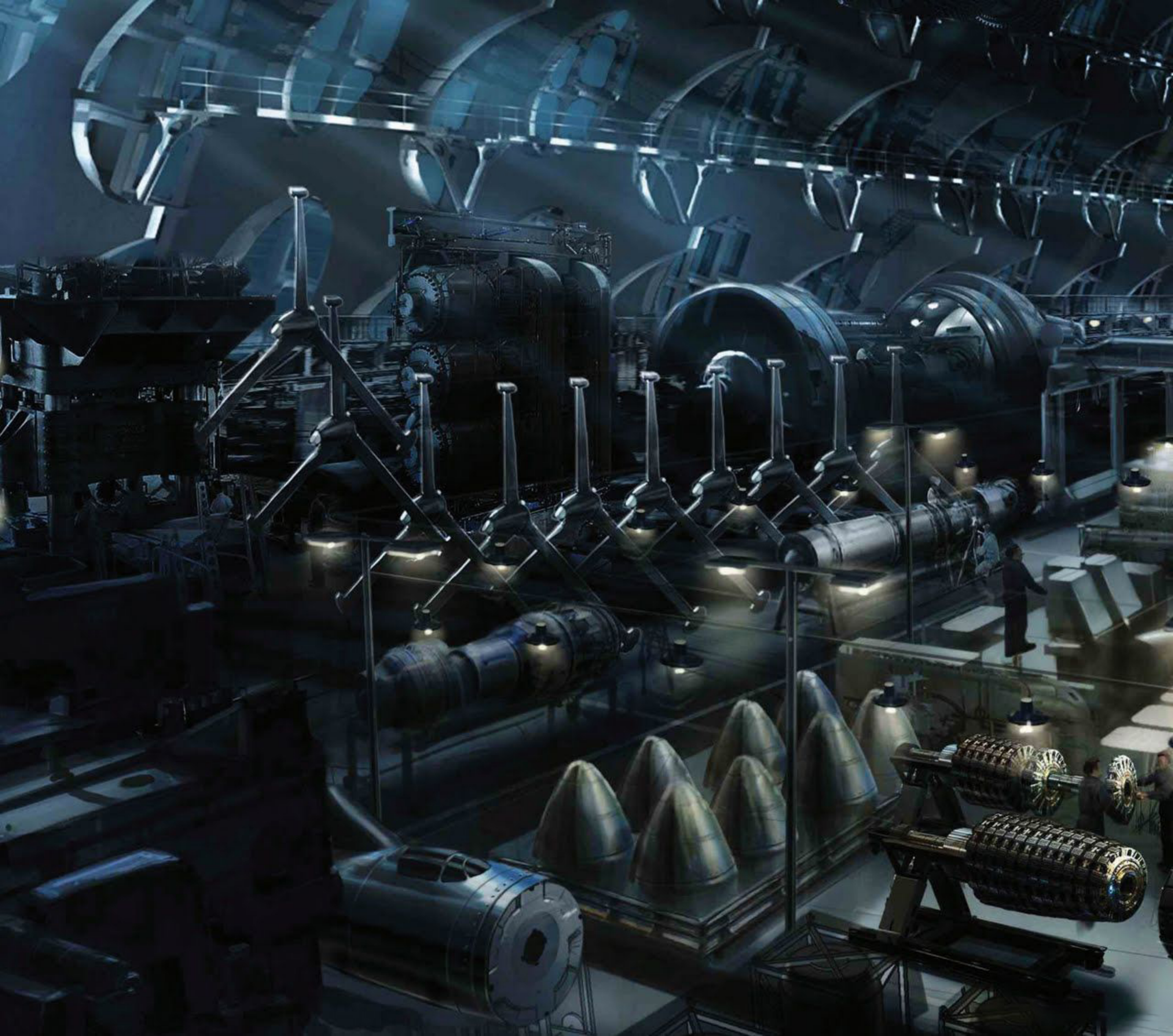
The challenge for Heinrichs and company for the Hydra bases again revolved around the idea of a retroactive future. "As we developed it, trying different versions to present Joe with a fresh concept, nothing was quite up to the task of how we wanted to present Schmidt's advanced technological and architectural aesthetic," Heinrichs said.



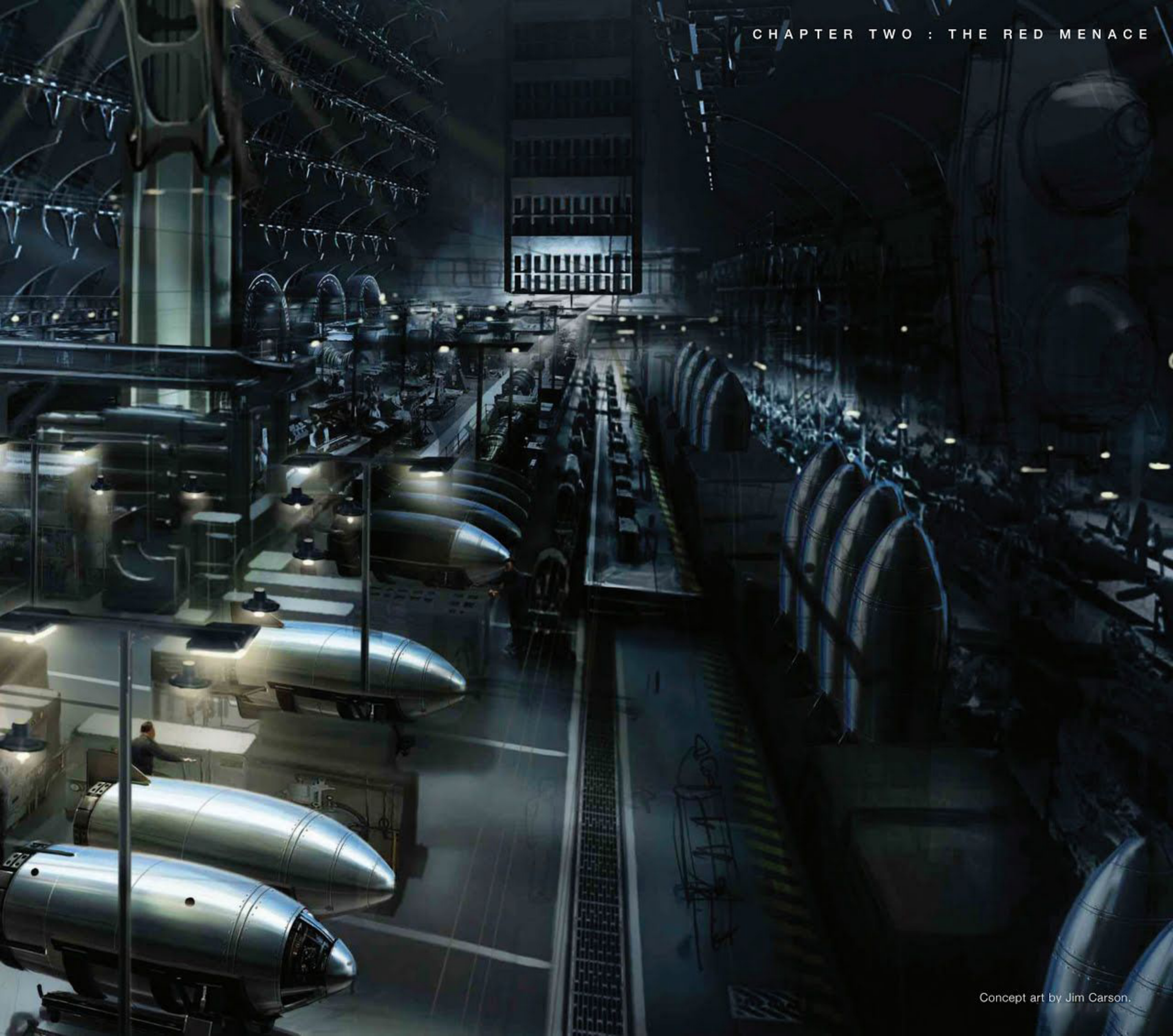














## CHAPTER THREE:

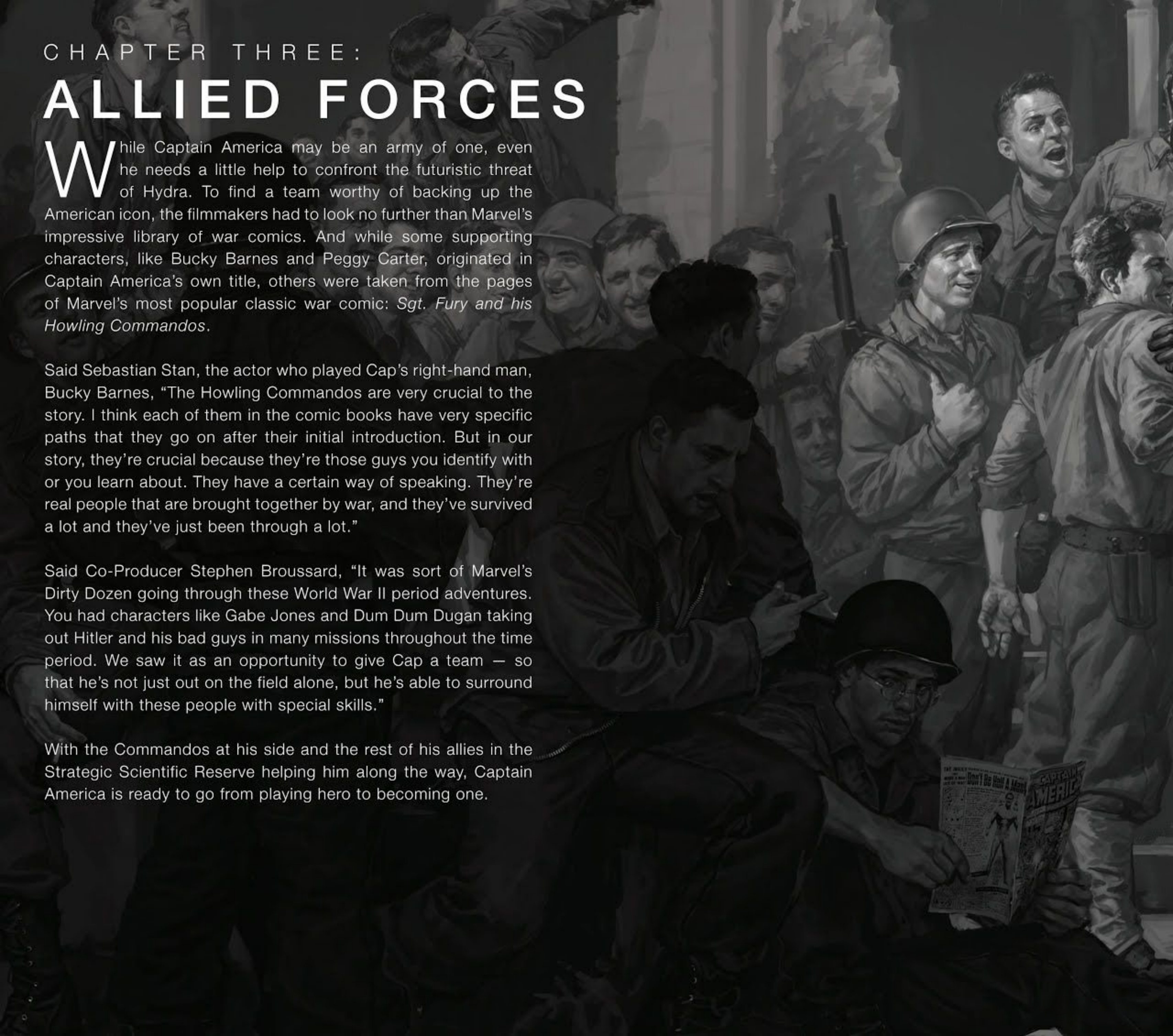
# ALLIED FORCES

While Captain America may be an army of one, even he needs a little help to confront the futuristic threat of Hydra. To find a team worthy of backing up the American icon, the filmmakers had to look no further than Marvel's impressive library of war comics. And while some supporting characters, like Bucky Barnes and Peggy Carter, originated in Captain America's own title, others were taken from the pages of Marvel's most popular classic war comic: *Sgt. Fury and his Howling Commandos*.

Said Sebastian Stan, the actor who played Cap's right-hand man, Bucky Barnes, "The Howling Commandos are very crucial to the story. I think each of them in the comic books have very specific paths that they go on after their initial introduction. But in our story, they're crucial because they're those guys you identify with or you learn about. They have a certain way of speaking. They're real people that are brought together by war, and they've survived a lot and they've just been through a lot."

Said Co-Producer Stephen Broussard, "It was sort of Marvel's Dirty Dozen going through these World War II period adventures. You had characters like Gabe Jones and Dum Dum Dugan taking out Hitler and his bad guys in many missions throughout the time period. We saw it as an opportunity to give Cap a team — so that he's not just out on the field alone, but he's able to surround himself with these people with special skills."

With the Commandos at his side and the rest of his allies in the Strategic Scientific Reserve helping him along the way, Captain America is ready to go from playing hero to becoming one.









## PEGGY CARTER

Said Broussard, "All great Marvel love interests, all great female leads in Marvel movies, are full-blooded characters in and of themselves. Our female characters do not just show up and bat their eyelashes. That's always a boring sort of damsel-in-distress model that does not work, so we always want the women in our movies to be just as strong as the men. And a lot of times, they're the ones that define our men, that help them understand who they are. And that's certainly the case in *Captain America*. The love interest is a woman named Peggy Carter, who's there in the beginning. She's working in the Super-Soldier Program. She's a beautiful woman, but she's also very strong and capable."



Peggy Carter  
Nº 1









Portrayed by actress Hayley Atwell, Peggy Carter plays a vital role in the film. Her wardrobe — although subtler than the bold red, white and blue uniform worn by Captain America — nevertheless had to set her apart from the rest of the cast. Said Atwell, “It was very important for Anna Sheppard, the costume designer on this, to come up with a series of costumes that were of its time and practical for Peggy given her position, but also made her stand out as the love interest and the female lead. And making her have an element of glamour was also very important for the 1940s woman. Members of my family at the time were putting their hair into rollers the night before and not leaving the house without lipstick.”









# COLONEL PHILLIPS

Finding the right actor to play Peggy Carter's boss, and Captain America's commanding officer, was not a decision the filmmakers made lightly. Their search ended with noted actor Tommy Lee Jones. Said Chris Evans, "He's an icon. I grew up watching his stuff. He's fantastic. After all these years and all these movies and all these accomplishments, he just comes to work. He's professional. He has no attitude; he's not a diva. He does whatever is asked of him, he knows his lines, he knows what he's doing. He's giving and supportive, and he treats everyone with respect. It's just an amazing way to be."







Concept art by Ryan Meinerding.



## STRATEGIC SCIENTIFIC RESERVE

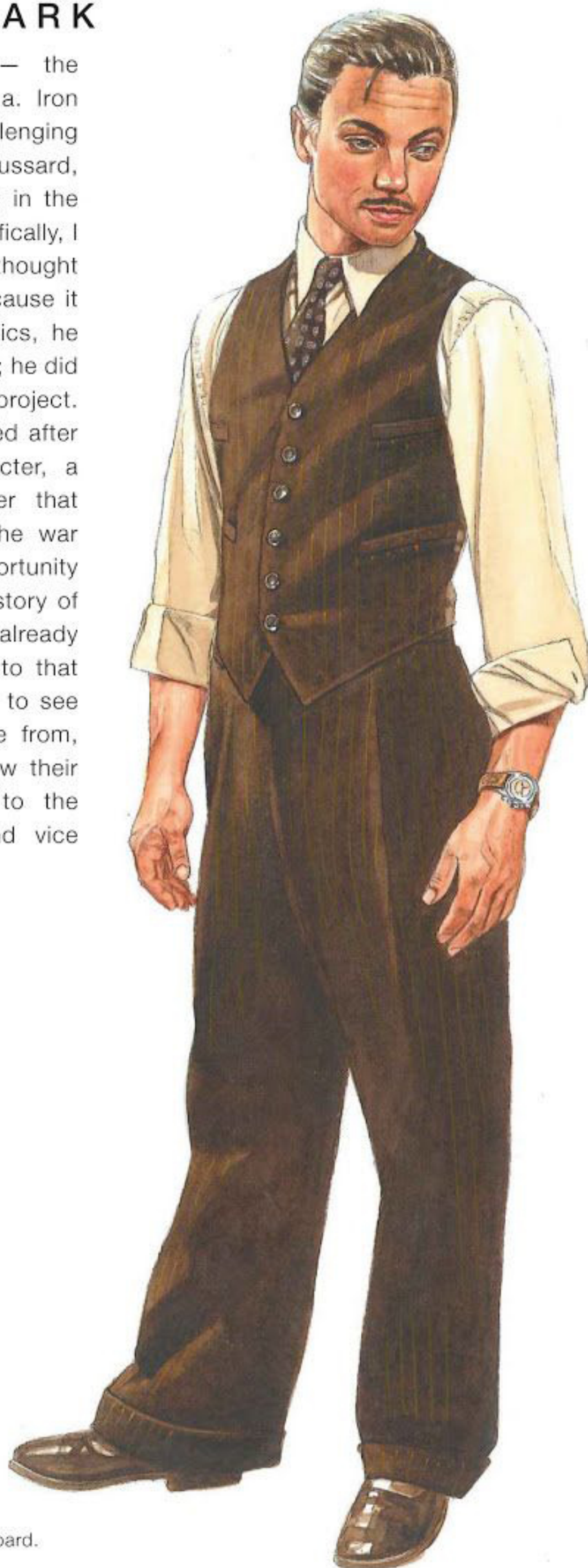
"The SSR logo was a way of unifying the modern S.H.I.E.L.D. logo with its 1940 counterpart using the eagle symbol, as well as using the eagle's wing as a symbol for Cap's helmet and the Invaders," Concept Artist Ryan Meinerding said.





## HOWARD STARK

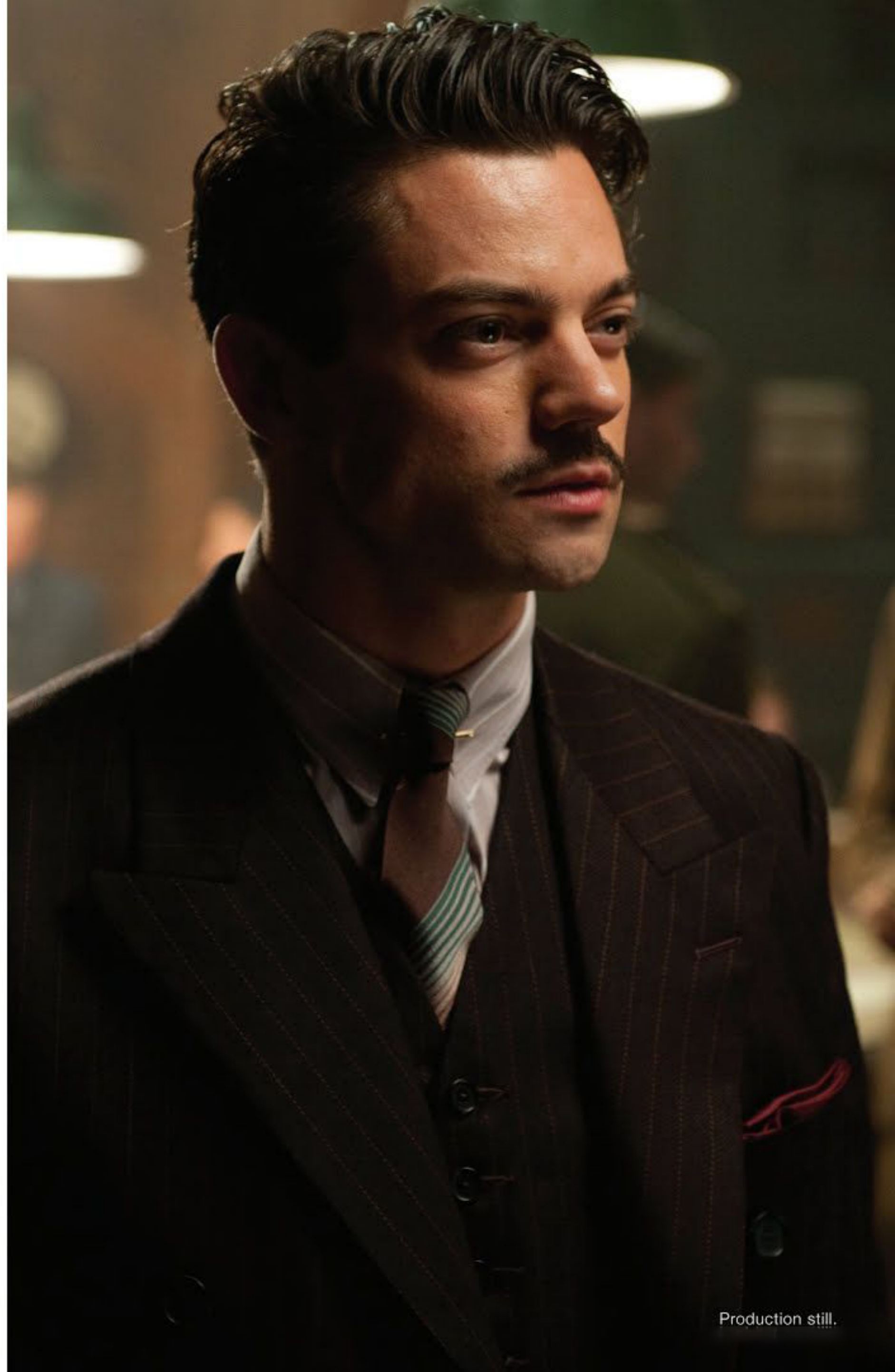
Casting Howard Stark — the father of Tony Stark, a.k.a. Iron Man — was another challenging opportunity. Said Broussard, “With Howard Stark being in the *Captain America* film specifically, I think that was one that we thought about for a long time, because it makes sense. In the comics, he was around in World War II; he did work on the Manhattan project. He was very much modeled after a Howard Hughes character, a private arms manufacturer that did help the Allies win the war effort. And we have an opportunity to go back and tell the history of characters that people already know — to delve back into that and to make it richer and to see where these people come from, who their parents are, how their stories lead right back to the people in this movie and vice versa.”







CHAPTER THREE : ALLIED FORCES



Production still.



For Howard Stark, the filmmakers decided on Dominic Cooper, recognizing in the actor the ability to convey the trademark Stark charisma established so well by Robert Downey Jr. in the *Iron Man* films. Said Atwell, "Howard Stark is this slightly slimy, suave kind of Clark Gable-looking dude who is someone who is ahead of his time. And he's quite brilliant, but gets it wrong quite a lot. But that adds an element of danger in his work."



Concept art by Darrell Wagner,  
costume design by Anna B. Sheppard.









## THE HOWLING COMMANDOS

A broad mix of characters, the Howling Commandos serve as Captain America's field team. Meinerding helped shape the squad's look, a challenging task as each member required unique and original design elements. Said Meinerding, "Designing Morita involved trying to figure out how to weave a high-tech looking radio throughout his costume so he could be the Howling Commandos communications officer. I ended up using a more modern top to a military radio as reference.

"Falsworth's design is probably the most layered because we were subtly trying to work the Union Jack onto his chest by using the straps and webbing to hint at the comic character Union Jack. We did try and work in the more typical British military uniform with him, but definitely added some custom elements. "Dernier was a French Resistance fighter, and we decided to make him a bomb expert. We designed his costume and webbing to hold landmines and a few types of grenades.





















Said actor Kenneth Choi, who played Commando Jim Morita, "What they've done for the film is a cross-section of some of the characters from the comic-book mythology. So they have Captain America, Bucky and Union Jack from the Invaders, and they mixed them with characters who are members of the Howling Commandos — like Dum Dum Dugan; Gabe Jones; my character, Morita; and Jacques Dernier."



## JAMES “BUCKY” BARNES

Bucky was another difficult role to cast, Broussard said. “He is the sidekick, but there’s also some places that he goes to in the Marvel Universe — not necessarily in this movie — that we need to leave open to possibility if we decide to explore the character further. And Sebastian was someone that we weren’t that familiar with, but our casting director brought him to our attention.

“What’s creative about a guy like Bucky is that he’s always liked Steve from the beginning, when he was a 98-pound weakling. They grew up together, so with a character like this you can trace Steve’s journey. He’s the guy that can see Steve when he was young, see Steve after he transforms, can comment on the guy he sees he’s become and, quite frankly, can check Steve when he gets full of himself and can say, ‘You’re getting a little too much ego here, a little too much of a swollen head.’”

Said Meinerding, “Bucky was a fun challenge. The script definitely called for more of a dark, harder-edged character than the boy sidekick from the original comics. We tried to find a balance that still harkened to the character with the buttons on his coat, but to make him a bit more grown-up. Hopefully, it feels like a period costume that is more slightly advanced for a skilled sniper.”

Concept art by Ryan Meinerding.



Production still.



# Timothy "Dum Dum" Dugan



## CHAPTER THREE : ALLIED FORCES



Concept art by Ryan Meinerding.



## CHAPTER FOUR:

# THE BATTLE LINES

To ground *Captain America: The First Avenger* firmly in reality, the filmmakers realized the world the story takes place in would be every bit as important as the characters inhabiting it. Tasked with fleshing out that world were Director Joe Johnston and Production Designer Rick Heinrichs.

But the film's painstaking detail wasn't just for the audience's benefit. The actors also found inspiration in the scenery. Said JJ Feild, who portrayed Montgomery Falsworth of the Howling Commandos, "Everything is big. The scale is phenomenal. You read a script and it says, 'Red Skull's Command Center' or 'The Headquarters' or 'The Soldiers' Camps,' and you imagine a nice sort of cheated set somewhere. No, they went and built them. I mean, it seems that the possibility to create whatever the writers and Marvel have imagined is endless.

"They just build them, and we get to bounce off the walls and destroy everything. The sets are all beautiful, and then we come swinging through windows and destroy everything."







Keyframe art by Ryan Meinerding.



## WORLD'S FAIR

One of the film's first scenes takes place at the World's Fair, which proved to be a great chance for Heinrichs and company to delve into the idyllic America of the past. "I loved the fact that with the World Exposition of Tomorrow, we got to present the American optimism about the future as a national characteristic," Heinrichs said. "Here, we see that technology can lead to a brighter, happier future that democratically advances everyone on the path to peace and prosperity. In contrast, the future presented by Hitler and the Nazis was one of subjugation, oppression and misery — with advancement only for the most merciless and cunning. Never has the contrast between opposing forces been so delineated: humanism vs. totalitarianism. We embraced the opportunity to tell that story visually, particularly with Howard Stark's enthusiastically creative entrepreneurship."









While moviegoers first glimpsed a contemporary version of the pavilion in *Iron Man 2*, the World's Fair in *Captain America* had to reflect a more retro feel. Said Visual Effects Supervisor Christopher Townsend, "We then have a Marvel pavilion in the 1940s, so how do we tie in that aesthetic of what we have in a contemporary world with our '40s Marvel pavilion, which is where the Marvels expo exists? It is trying to find that sort of art-nouveau, art-deco inspired world that we have in those beautiful shapes and round, smooth surfaces."









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## REBIRTH LAB

While crafting Captain America was a challenge for all involved, creating his alter ego — the frail Steve Rogers — proved just as difficult. Said Special Effects Supervisor Christopher Townsend, “What we’re trying to turn him into is the 98-pound weakling and make him shorter and thinner — remove the muscles from his neck, his shoulders, his chest and all that kind of stuff. So we’re literally skinny-ing him down, and it’s very exciting from a visual-effects point of view of how we’re going about that.”

The goal was to create an effect that didn’t look like an effect. “He’s now small, but they won’t really think about it too much,” Townsend said. “It will just be, ‘Hey, Chris Evans is a small guy. I thought he was big.’ And then in the transformation, ‘Yeah, there he is. That’s the Chris Evans that people know.’”



PUDGY



SKINNIER





EMACIATED AND HUNCHED A LOT

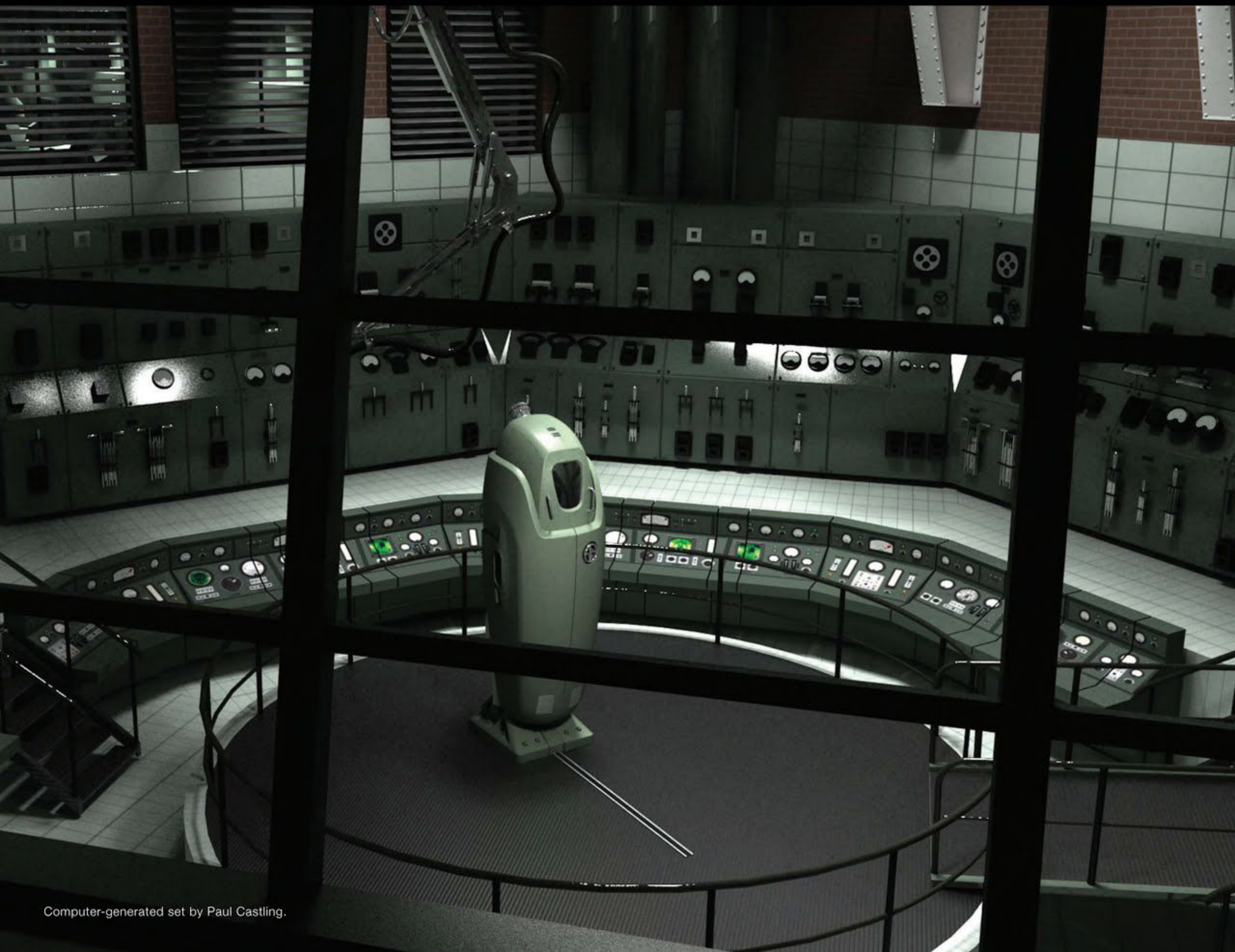


Production still.



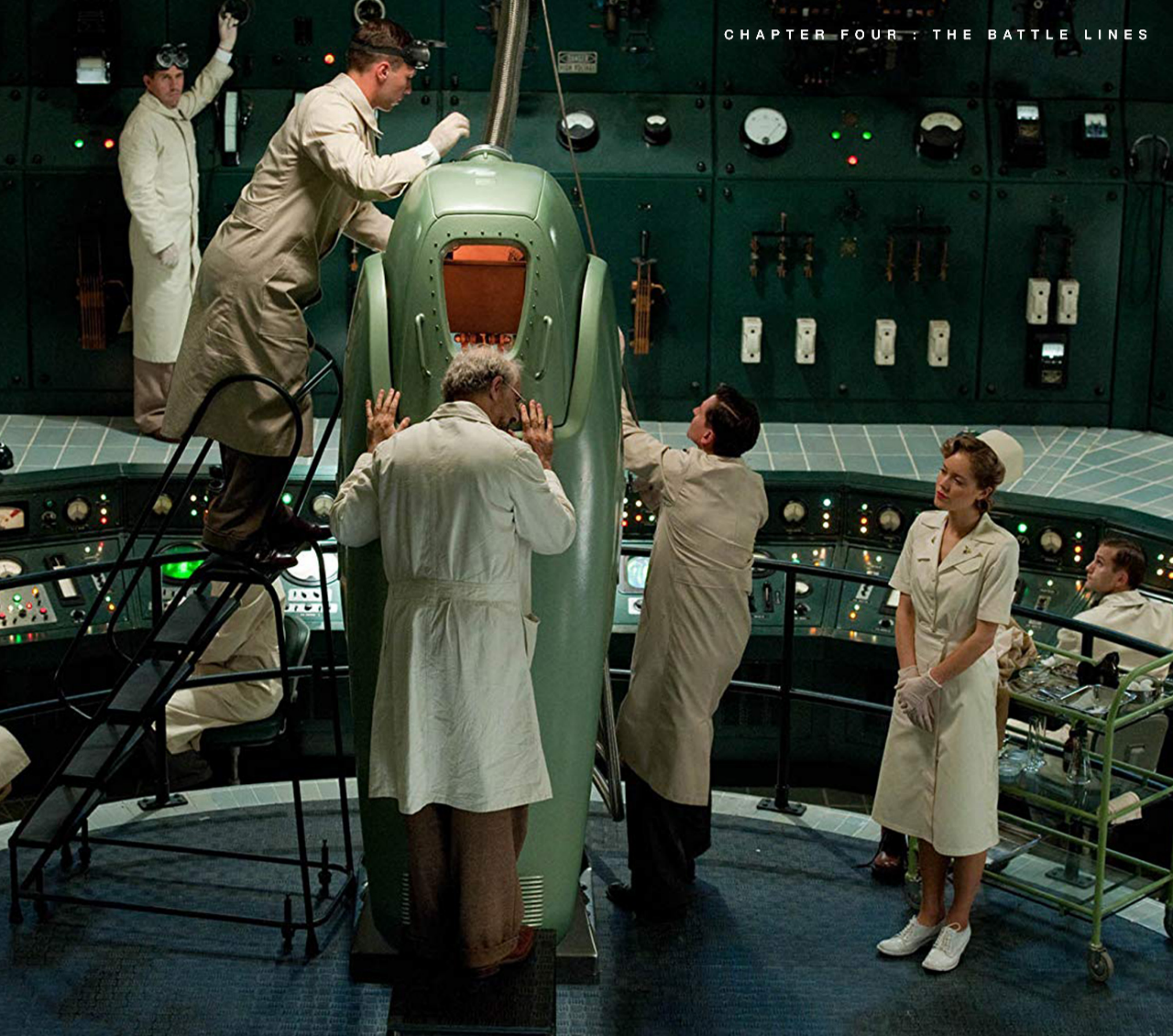
Another impressive set crafted by Heinrichs and crew, the Operation Rebirth Lab was a favorite of many of the actors. Said Leander Deeney, the visual-effects body double for scrawny Steve Rogers, "The set was

brilliant. The way the design had been achieved of making it look like a kind of beautiful retro design. There's this very weird shade of green on everything. Everything was just brilliant, completely brilliant."



Computer-generated set by Paul Castling.







[DarylDixon.com.gala100.net](http://DarylDixon.com.gala100.net)









Concept art by Ryan Meinerding.







## WHIP AND FIDDLE PUB

A place usually dedicated to relaxation and camaraderie, the Whip and Fiddle Pub is the Army's favorite bar. Its destruction during the film serves as a reminder of exactly how serious a business war truly is.









[DarylDixon.com.gala100.net](http://DarylDixon.com.gala100.net)







## ZOLA'S LAB

Said Heinrichs, "We chose metallic surfaces and a cold color scheme to describe Schmidt's basic inhumanity, but also to convey the sense of superior science. The Nazis had some very innovative weapons programs in development, which the end of the war in 1945 thankfully brought to an end."



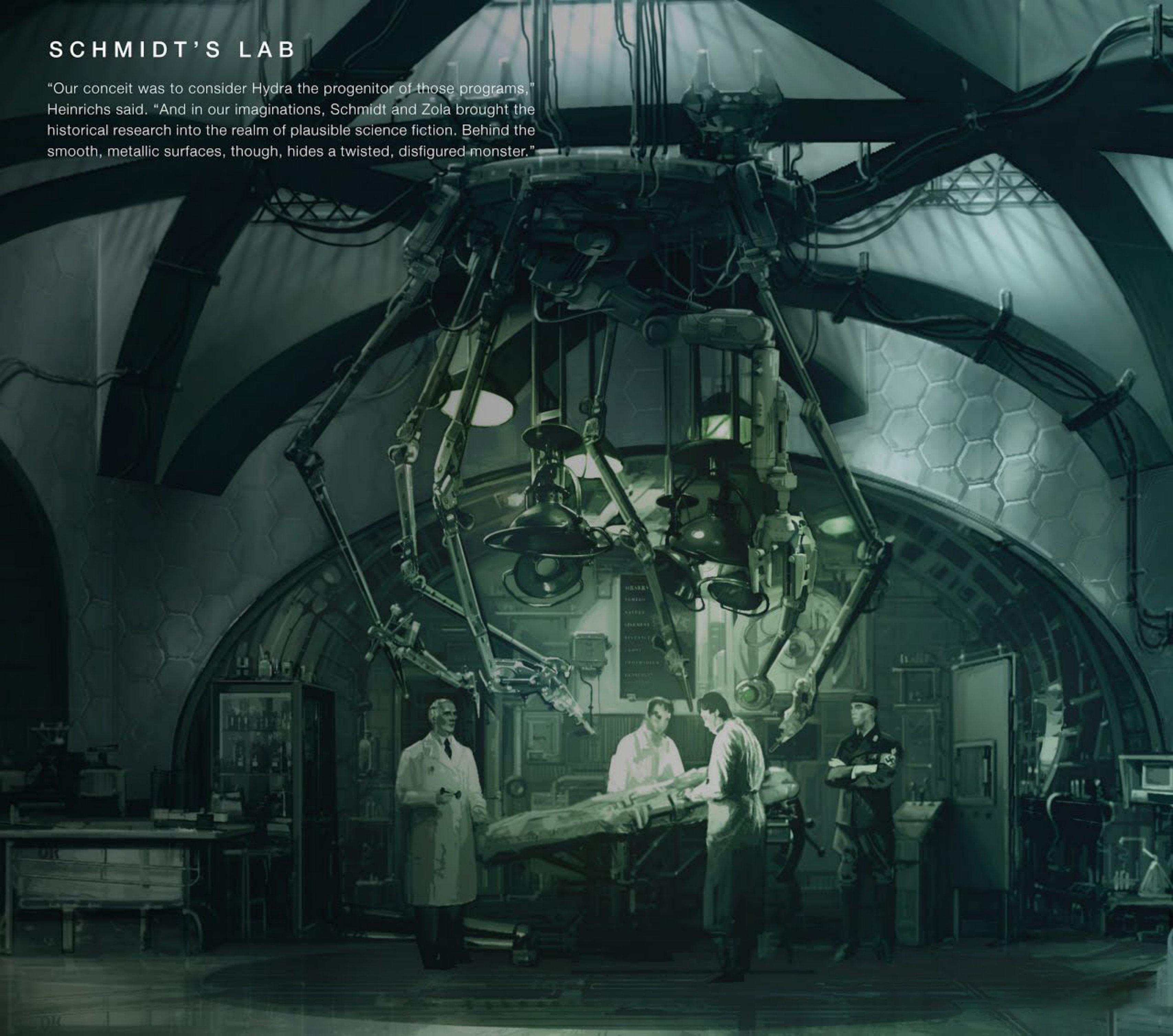






## SCHMIDT'S LAB

"Our conceit was to consider Hydra the progenitor of those programs," Heinrichs said. "And in our imaginations, Schmidt and Zola brought the historical research into the realm of plausible science fiction. Behind the smooth, metallic surfaces, though, hides a twisted, disfigured monster."









## CHAPTER FIVE:

# HEAVY ARTILLERY

By creating a Marvel version of the 1940s, Director Joe Johnston and Production Designer Rick Heinrichs were able to put their vivid imaginations to use in ways impossible in a standard period piece. And nowhere in the film is that more apparent than the design of the props and vehicles. From the futuristic Cosmic Cube to Cap's iconic shield, the art department took special care in creating ultra-sophisticated period weaponry.

For the many impressive Hydra vehicles destined to share the spotlight with the film's cast, Johnston and Heinrichs looked to Lead Vehicle Designer Daniel Simon to craft equipment that fit the time period, but also appeared more advanced than anything that would have existed during that bygone era.

Said Simon, "Joe's knowledge of period vehicles is extensive, and together we would flip through tons of books, magazines and websites to find ideas of how the Hydra technology should look on screen. It was just a question of how far we would push the look of Hydra."







Keyframe art by Ryan Meinering.

RYAN MEINERDING



## CAPTAIN AMERICA'S SHIELD

Captain America's uniform may be an important part of his presence, but any comic-book fan will tell you it's the shield that makes the man. Cap's weapon of choice, used both offensively and defensively, is arguably the film's most important prop. Said Prop Master Barry Gibbs, "The team that worked with me took the initial designs that came back from 1942, and we extended them. We adapted it to modern times. Effectually, it went from a very plain shield to something that's kind of a little bit more high-tech."



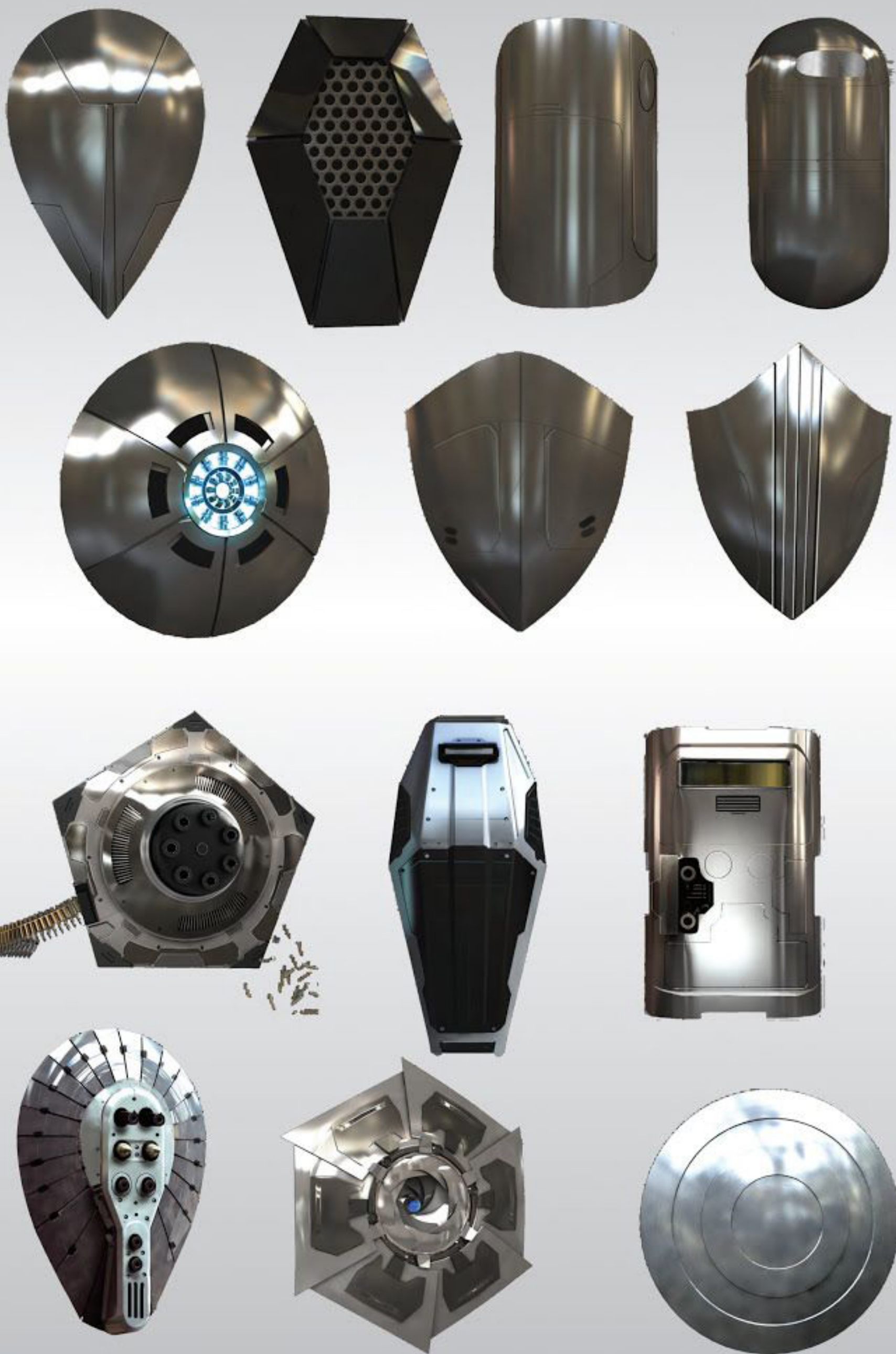






When the Army finally decides to put Captain America's unique talents to good use, Howard Stark designs a variety of prototype shields for Steve Rogers before stumbling upon the perfect

model. A seeming contradiction combining both simplicity and advanced technology, the shield just needed a patriotic paint job to be ready for action.



Howard Stark's Captain America shield prototypes, concept art by Paul Castling.











The Cosmic Cube in the film is similar in many ways to its four-color predecessor, but Broussard pointed to at least one notable difference. "It's always important to us to explore the things that fans enjoy and that have been huge, fun things in the comics forever.

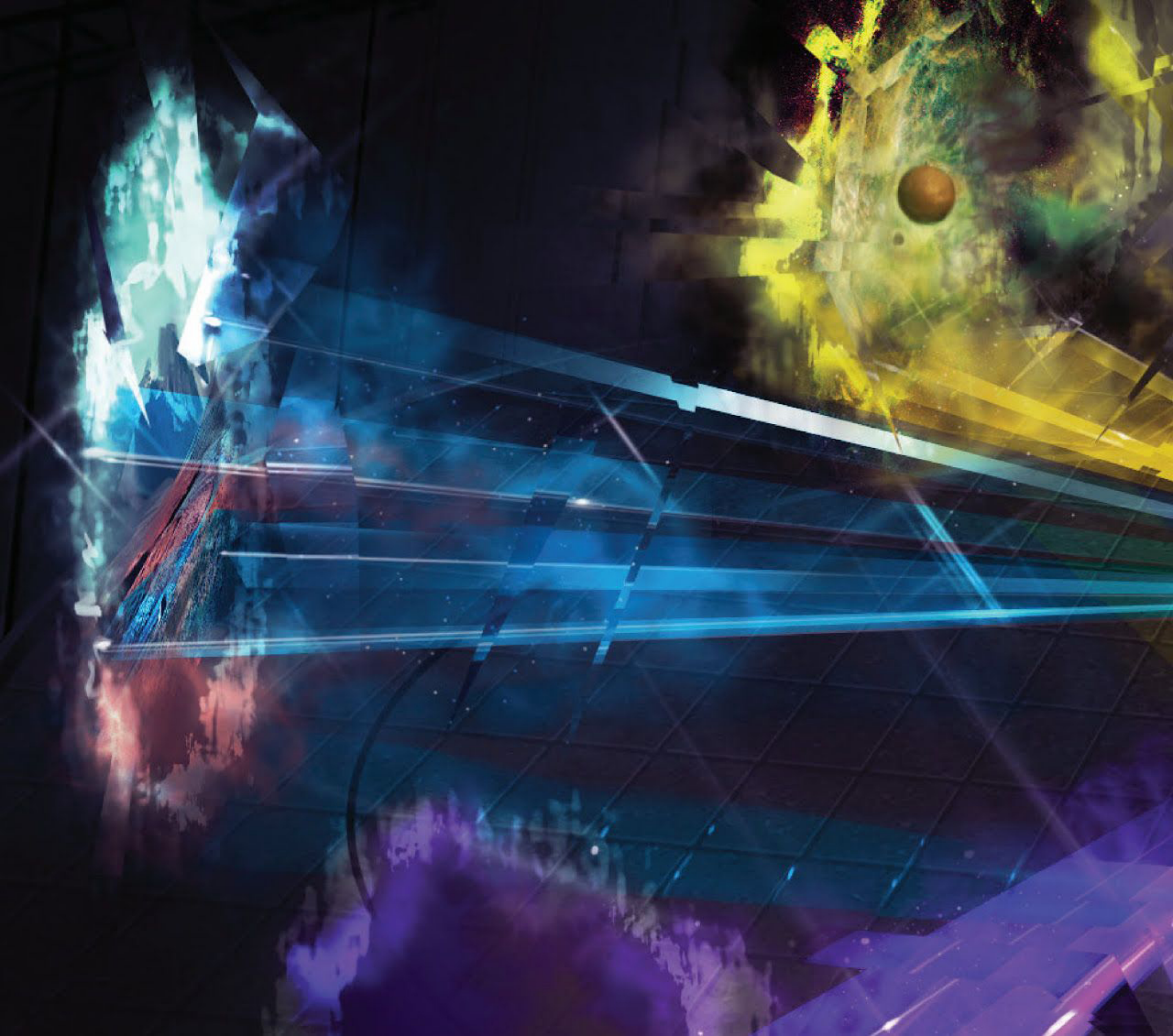
There's always a need to adapt and change a little bit for purposes of our movie. In the comics, the Cosmic Cube was this omnipotent device that if you thought it, it had happened. Obviously, if you give your bad guy that, it's a little too powerful."













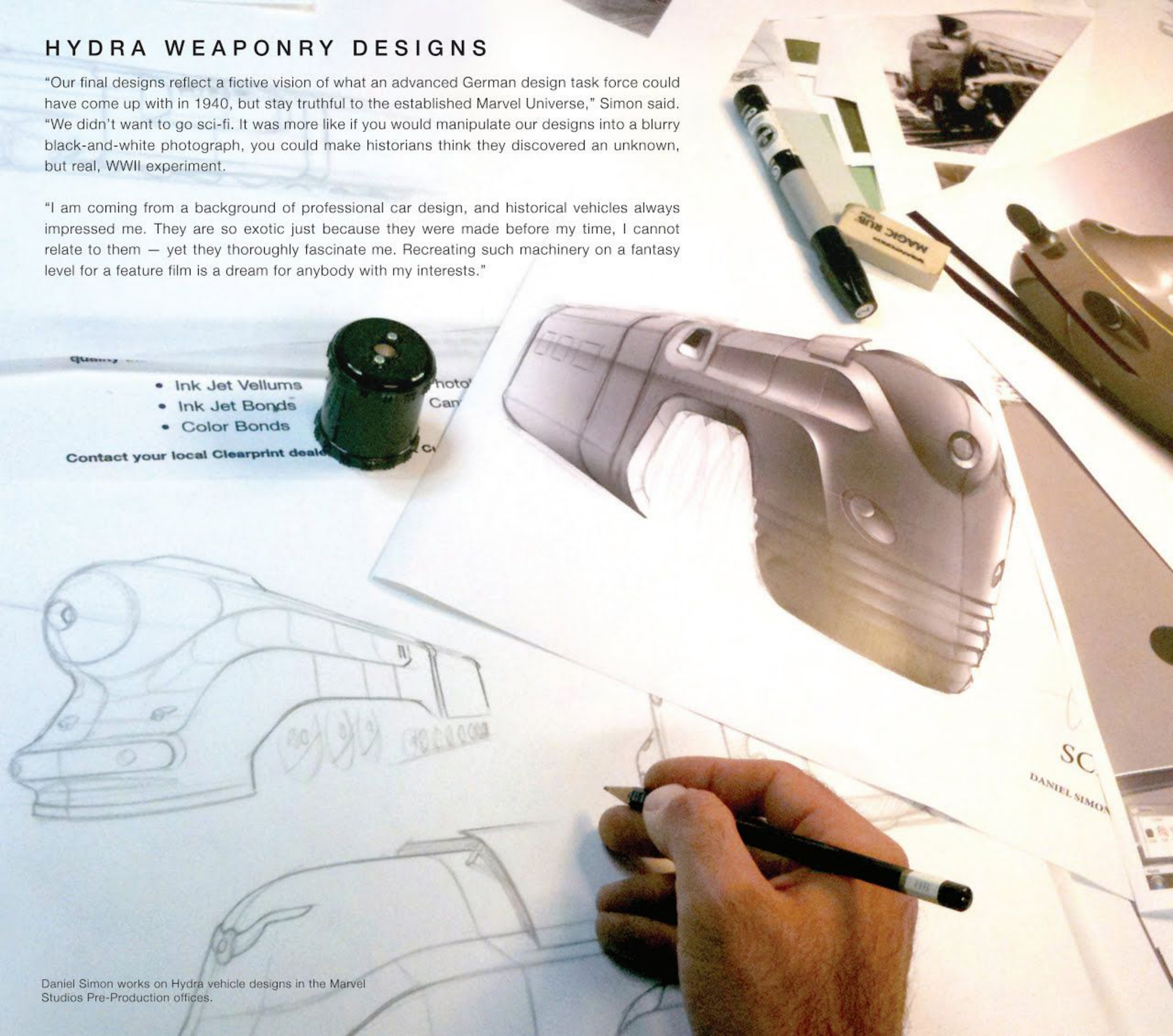




## HYDRA WEAPONRY DESIGNS

"Our final designs reflect a fictive vision of what an advanced German design task force could have come up with in 1940, but stay truthful to the established Marvel Universe," Simon said. "We didn't want to go sci-fi. It was more like if you would manipulate our designs into a blurry black-and-white photograph, you could make historians think they discovered an unknown, but real, WWII experiment."

"I am coming from a background of professional car design, and historical vehicles always impressed me. They are so exotic just because they were made before my time, I cannot relate to them — yet they thoroughly fascinate me. Recreating such machinery on a fantasy level for a feature film is a dream for anybody with my interests."







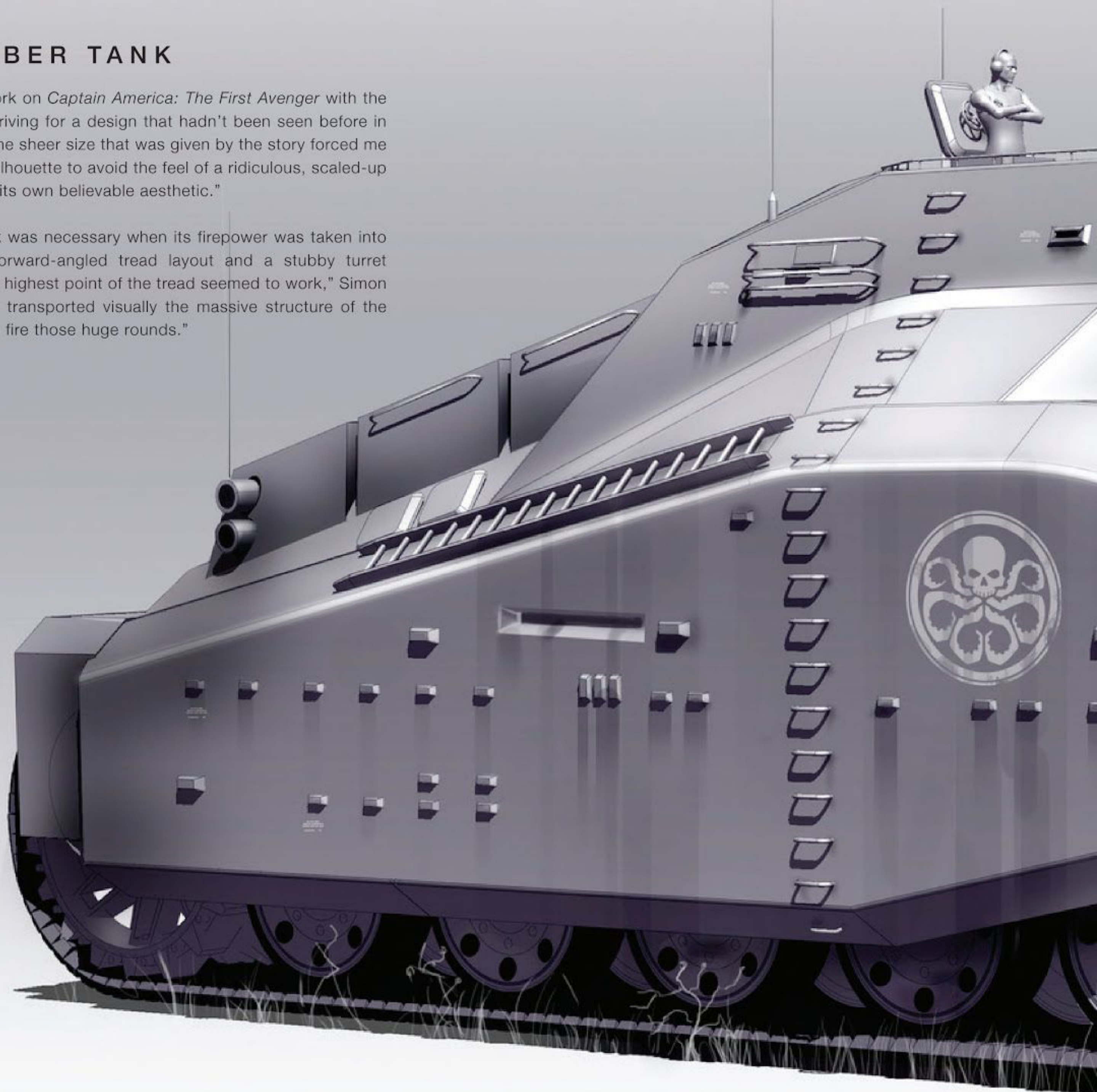
Daniel Simon's thank-you note to crew members.



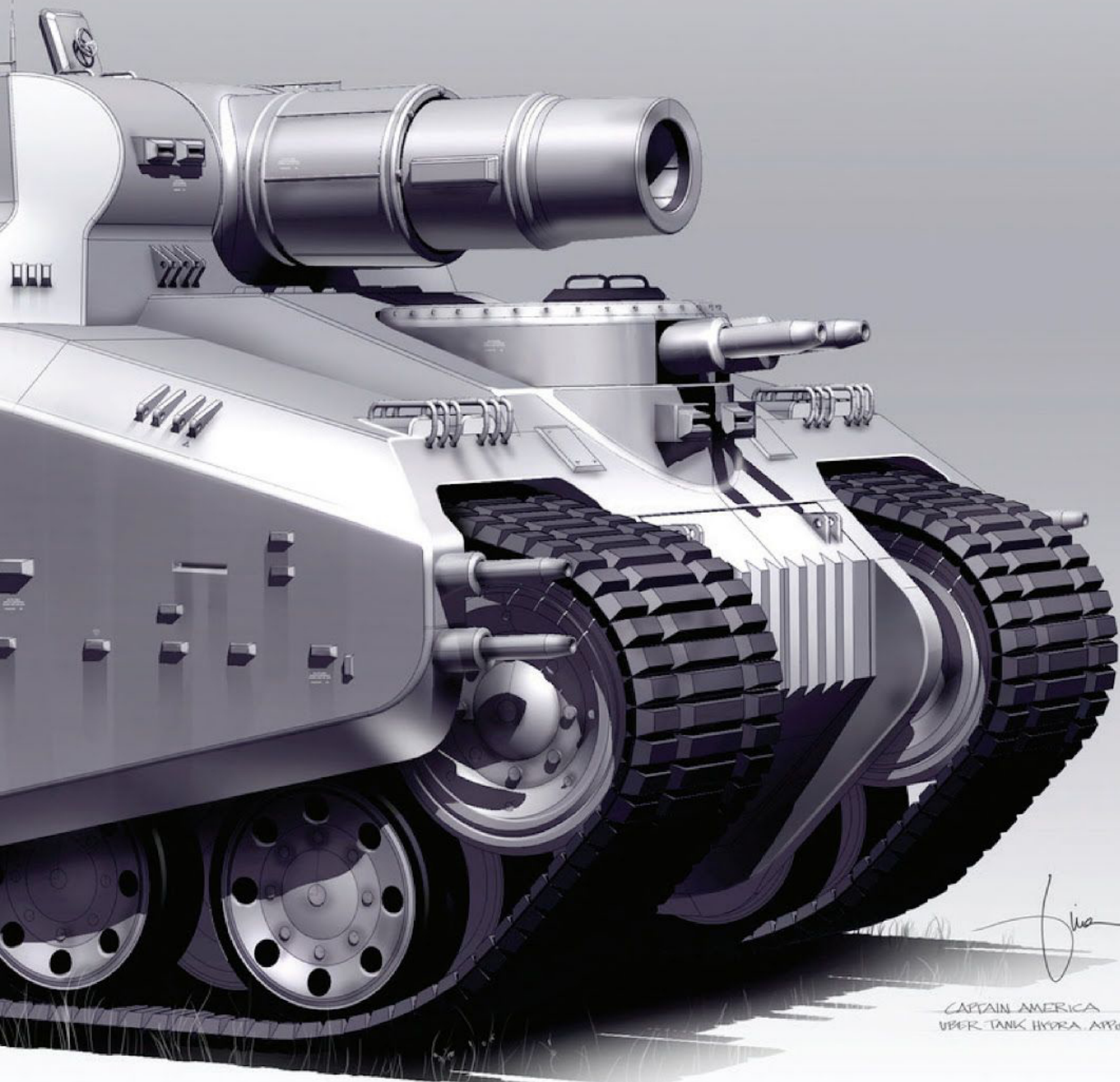
## HYDRA UBER TANK

Simon began his work on *Captain America: The First Avenger* with the large Hydra tank, striving for a design that hadn't been seen before in film. Said Simon, "The sheer size that was given by the story forced me to create a unique silhouette to avoid the feel of a ridiculous, scaled-up tank. It had to have its own believable aesthetic."

The bulk of the tank was necessary when its firepower was taken into consideration. "A forward-angled tread layout and a stubby turret nestled between the highest point of the tread seemed to work," Simon said. "That concept transported visually the massive structure of the vehicle necessary to fire those huge rounds."



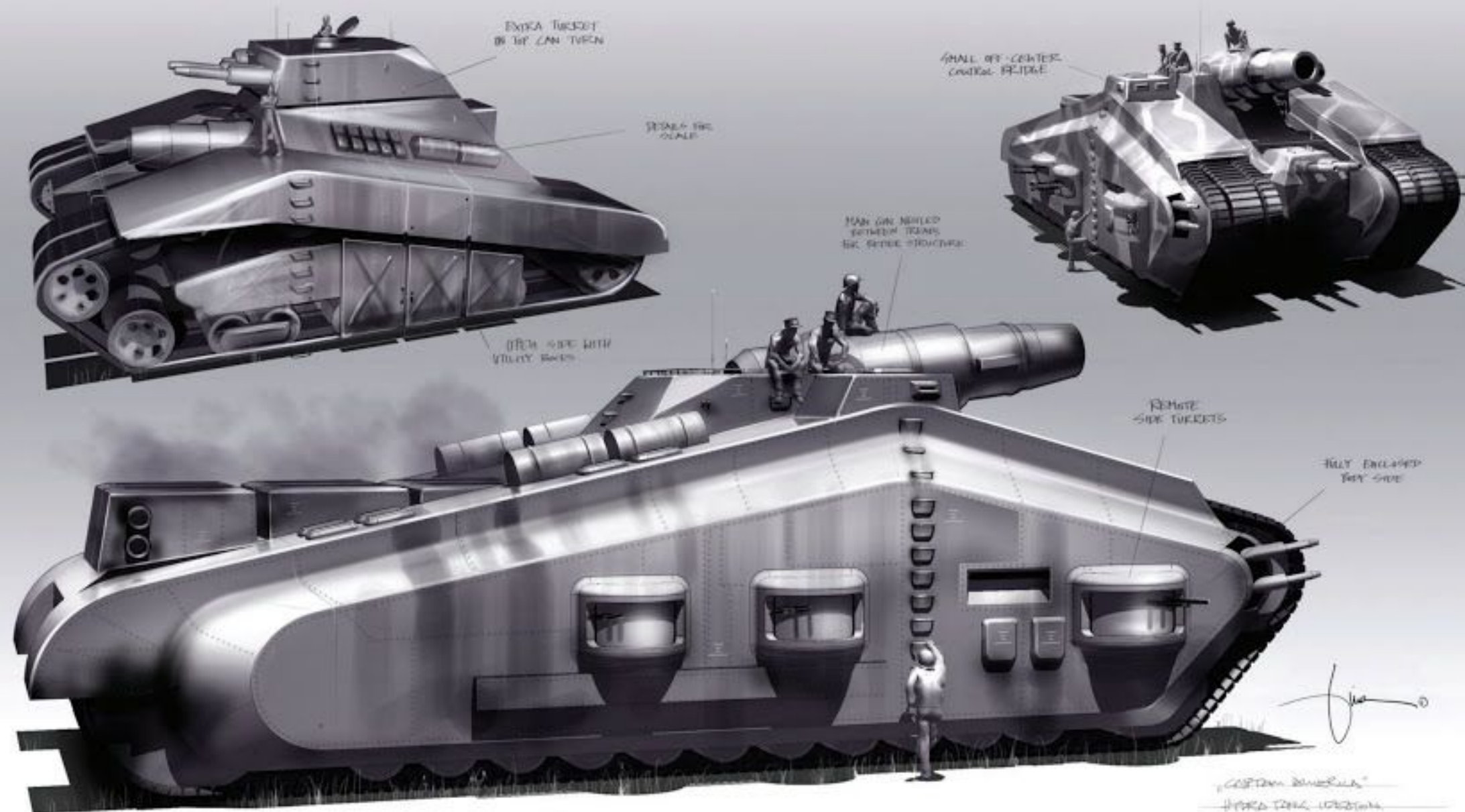




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CAPTAIN AMERICA  
HYPER TANK HYDRA APPROVED CONCEPT







Designing the Hydra tank was a process of trial and error. "Early ideas of a massive twin gun, required because of an imaginary long reloading time, fell through," Simon said. "Another dropped idea was automatic guns in the side skirts. Instead, we went for an additional mini-turret in the front, at that time the only movable weapon on the vehicle. "With every design stage, the wheels got

covered more and more by integrated side skirts, but I left the front wheel exposed to at least see some wheel movement. The angle of the side skirts repeating on top and bottom show our attention to detail and proportion. The offset wheel arrangement on the tank is a detail that Joe Johnston requested, knowing that this is a typical German tank feature."









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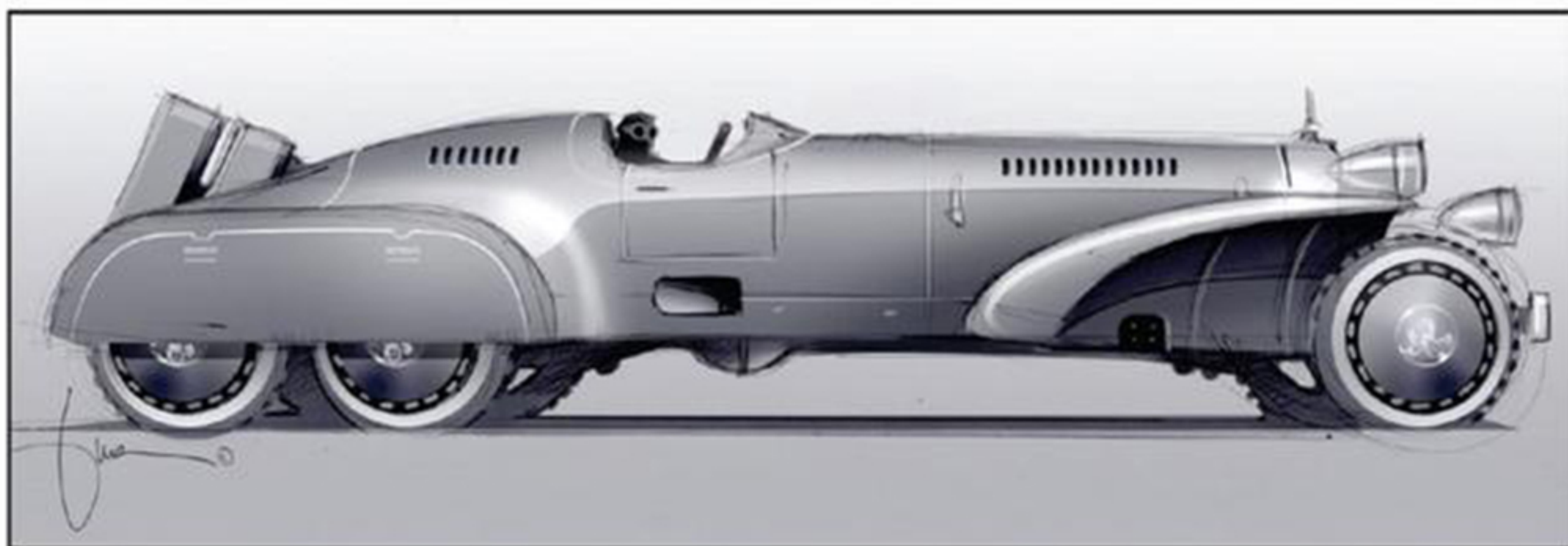
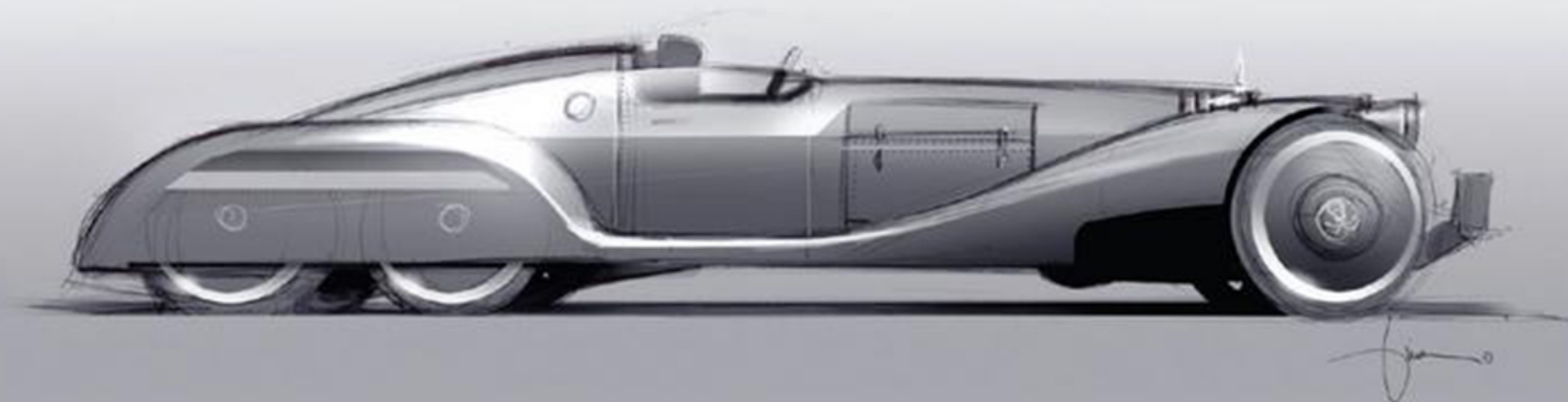


## HYDRA MINI TANK

"The Mini Tank came into the script very late," Simon said. "When I got the task to design it, the production in England had already purchased a JCB tractor as the base. So I researched the dimensions and doodled

three variations over that package, based on Joe Johnston's briefing. My final illustrations show some color, especially a bold red stripe, suggesting Hydra doesn't bother hiding."









## SCHMIDT'S COUPE

Said Simon, "In the story, Schmidt's Coupe is supposed to be the fastest car of its time. Not due to its aerodynamics, but its incredible power — a conventional, 16-cylinder supercharged aircraft engine. As a car designer by heart, I was excited and terrified by the task. Joe, Rick and

I spent quite some time researching Coupes of the '40s and defining the style of it. In the beginning, I envisioned Schmidt's car shaped like a 1937 Auto Union Type C streamliner, but I soon understood Joe was looking for something classic and upright."





*Handwritten signature*



## SCHMIDT'S COUPE

"Due to the sheer size of Schmidt's Coupe, we soon decided to use a truck chassis and truck wheels," Simon said. "That also meant I had to spend serious time on finding elegant curves and shapes on that giant scale while maintaining a small, real-size cockpit. If you scale a classic car up to that size, it would look ridiculous. Every bit is designed from scratch to balance the proportions. I spent days to adjust the highlights on the glossy painted rear

fenders in 3D software, knowing that my data would go straight to the workshops overseas." Simon's hard work paid off when he saw the finished result. "I could not be happier with the final production car. Seeing it for the first time in person during filming at Shepperton Studios in London was amazing. Little details like the asymmetric bulb on the engine hood turned out to look very cool in the establishing shot of the car."





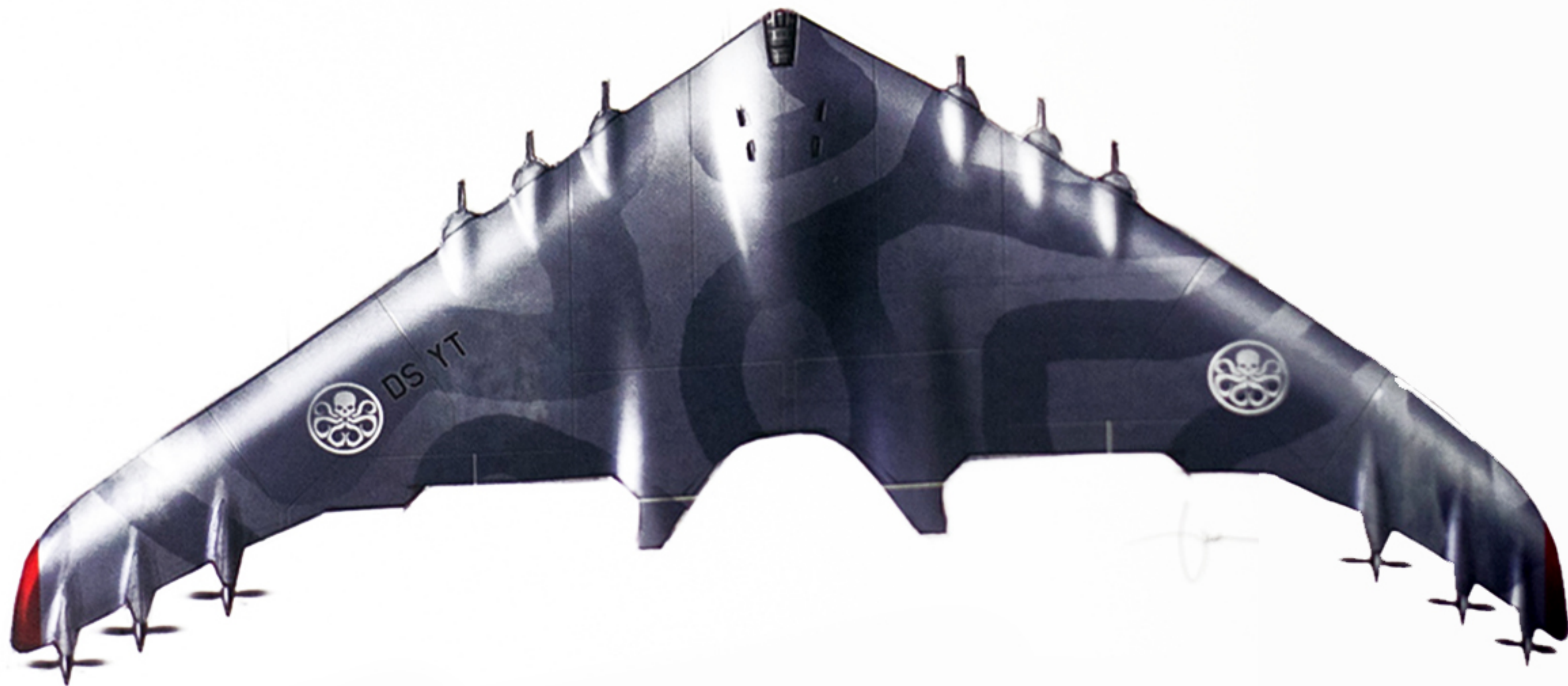


**HYDRA PLANES**













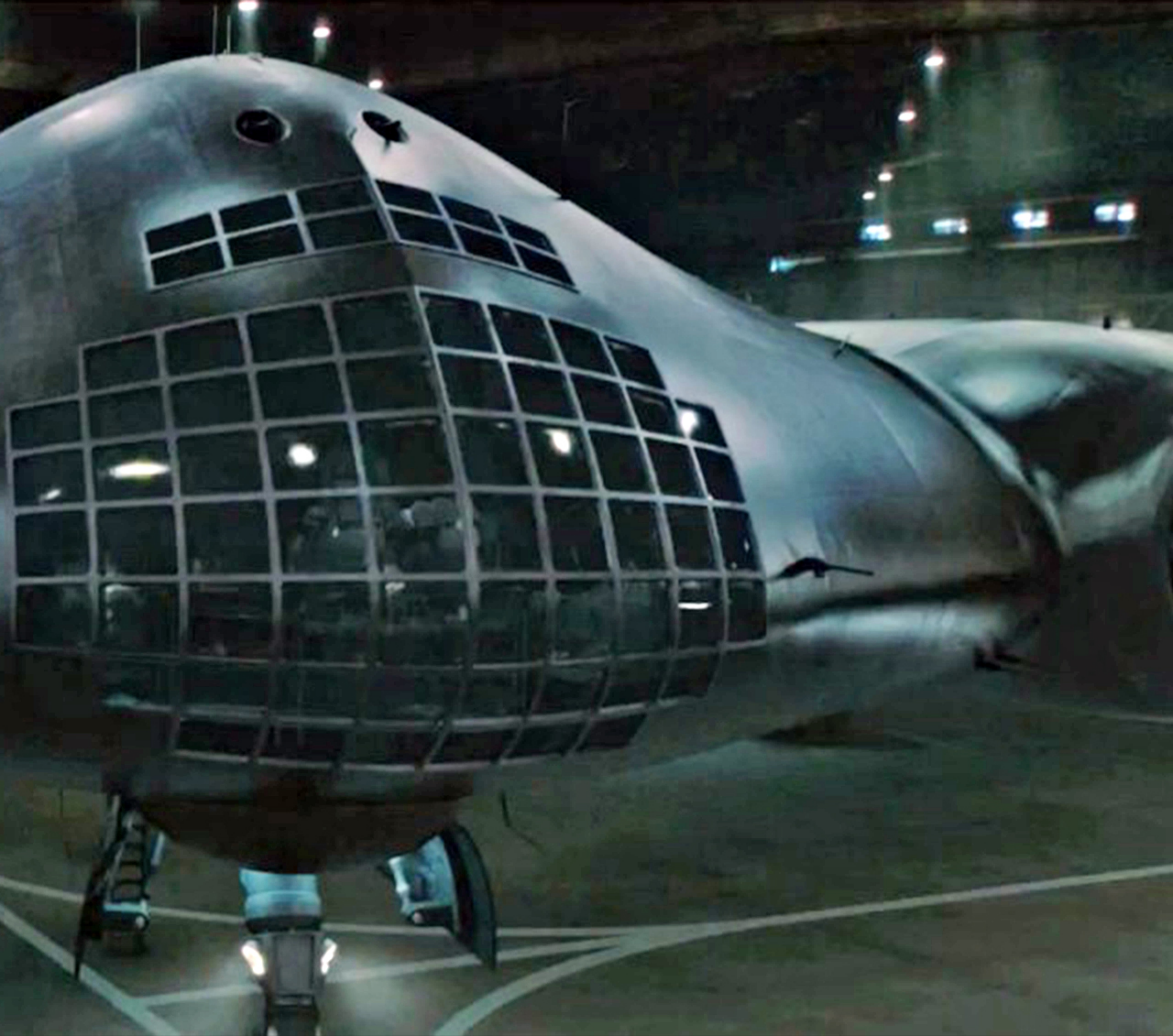


"The first thing I explored was possible silhouettes, the most visual aspect of a flying wing since the profile is minimal," Simon said. Keeping in mind Johnston's emphasis on simplicity and believability, Simon focused on a clean outline with staggered engines and an organically shaped cockpit area. The massive Hydra Bomber proved a difficult undertaking, even for a seasoned veteran like Simon. "That vehicle was

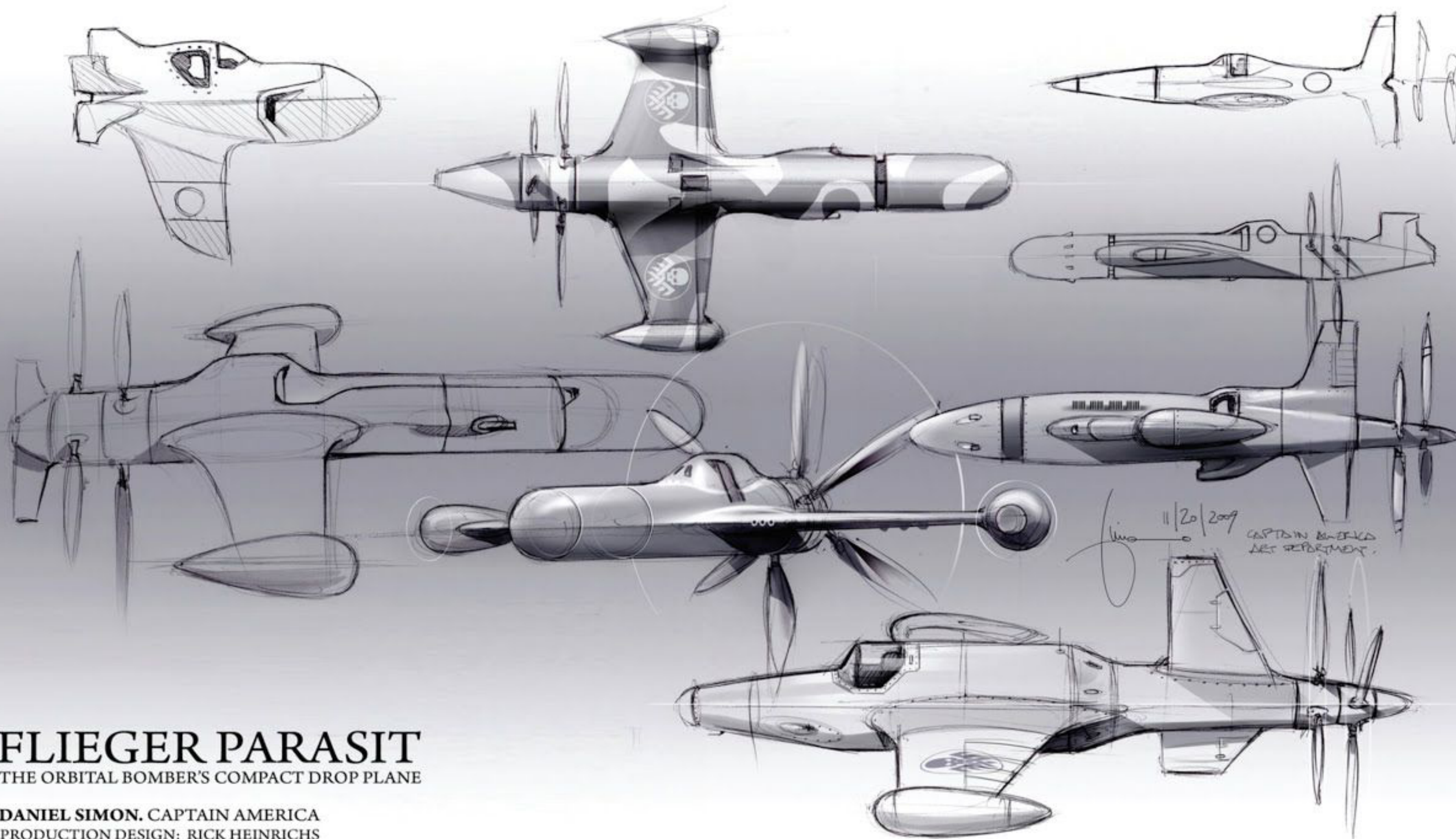
the toughest to model for me in 3D," Simon said. "The subtleties of aircraft design only alarm you when you actually have to do it. I thought I cracked it when I started pulling the wing tips more and more down, creating a negative V in front view. Flying wings don't photograph well, only in very few views. The trick then was to drag its wingtips down as much as I could, and finally it got a silhouette."











# FLIEGER PARASIT

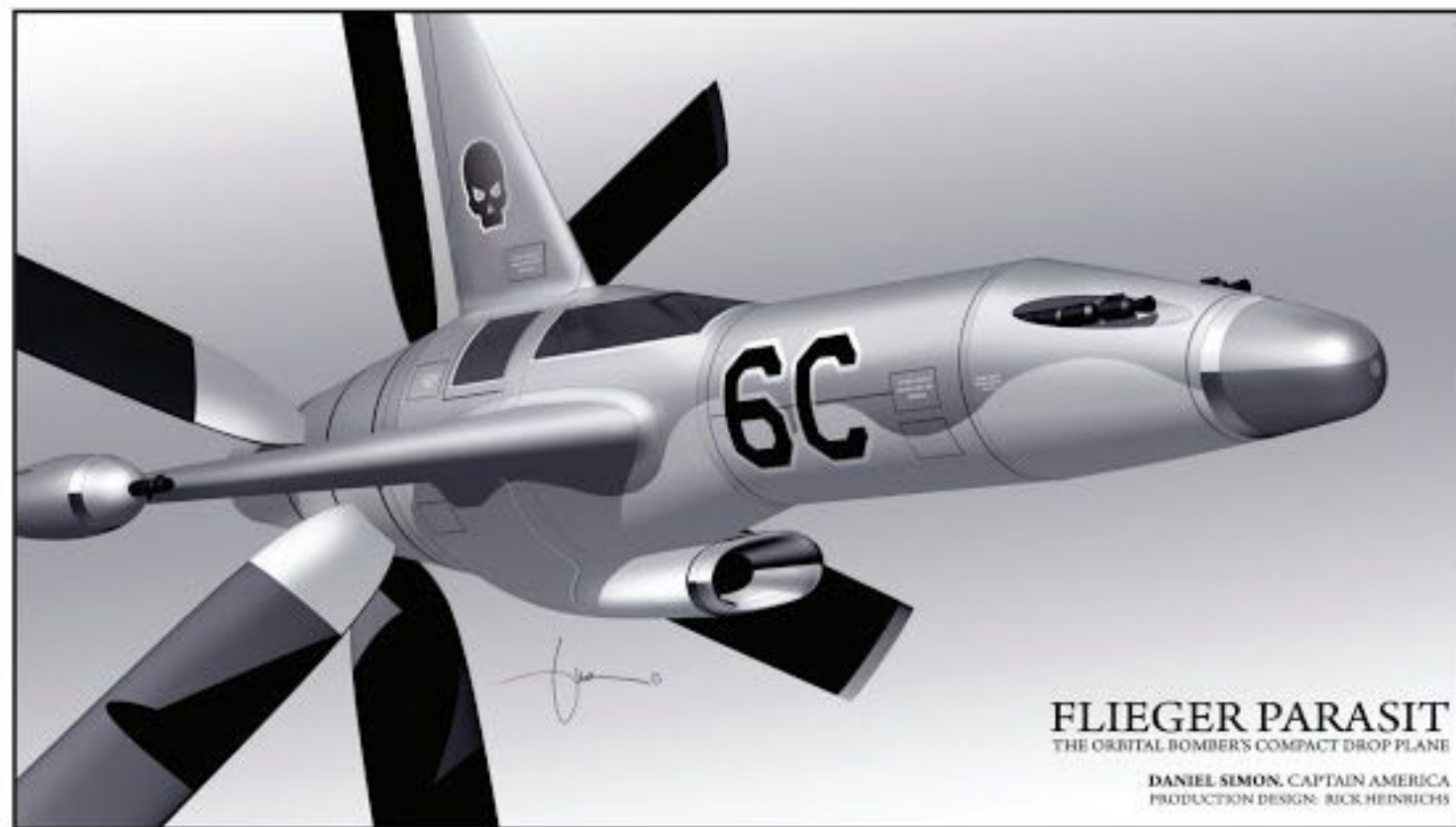
THE ORBITAL BOMBER'S COMPACT DROP PLANE

**DANIEL SIMON.** CAPTAIN AMERICA  
PRODUCTION DESIGN: RICK HEINRICHS

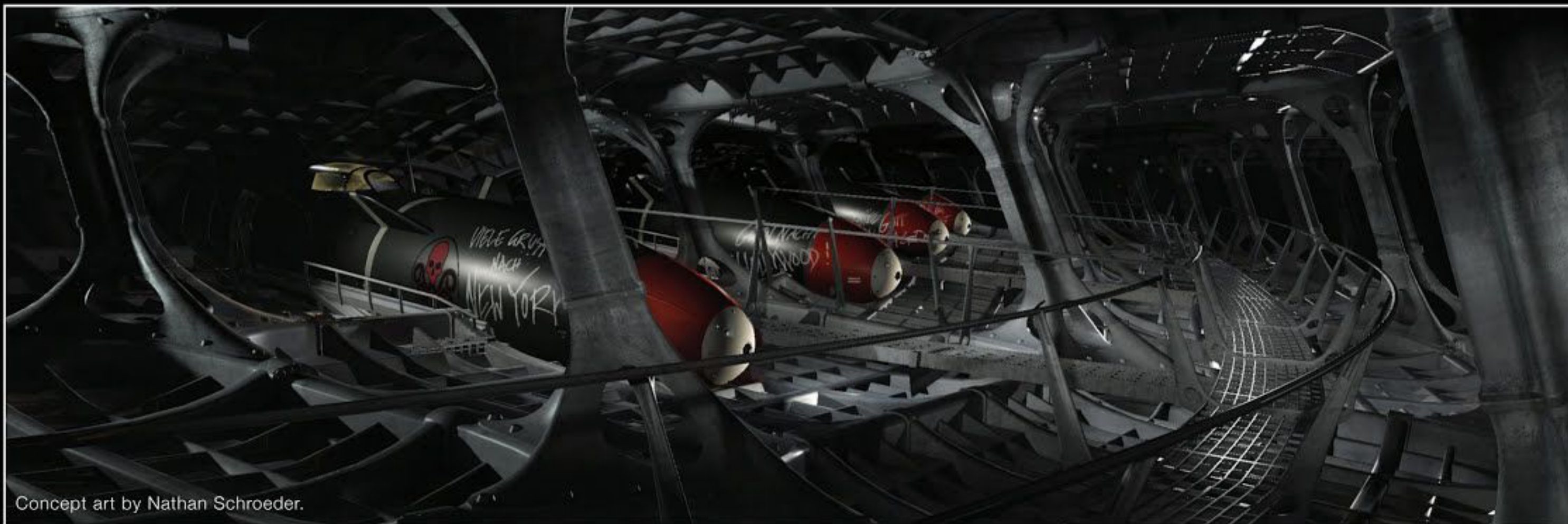
Again taking his cue from Johnston, Simon said he kept the Hydra Drone plane — also known as the “Drehflugler” — as simple as possible, without any “fancy gimmicks and shapes. Joe kept

mentioning ‘flying bomb.’ So I turned that problem into the solution: The front is literally the bomb. And once released, the plane has a stubby, nose-less appearance.”









Experimental German propulsion systems of the 1940s — particularly that of the Focke-Wulf Triebflugel, which was capable of vertical takeoff and landing — directly impacted the Hydra Drone's final design. With the

Triebflugel sitting on its tail in the vertical position, its rotors functioned in a manner similar to those of a helicopter; in flight, they acted like a massive propeller.









Concept art by Daniel Simon.





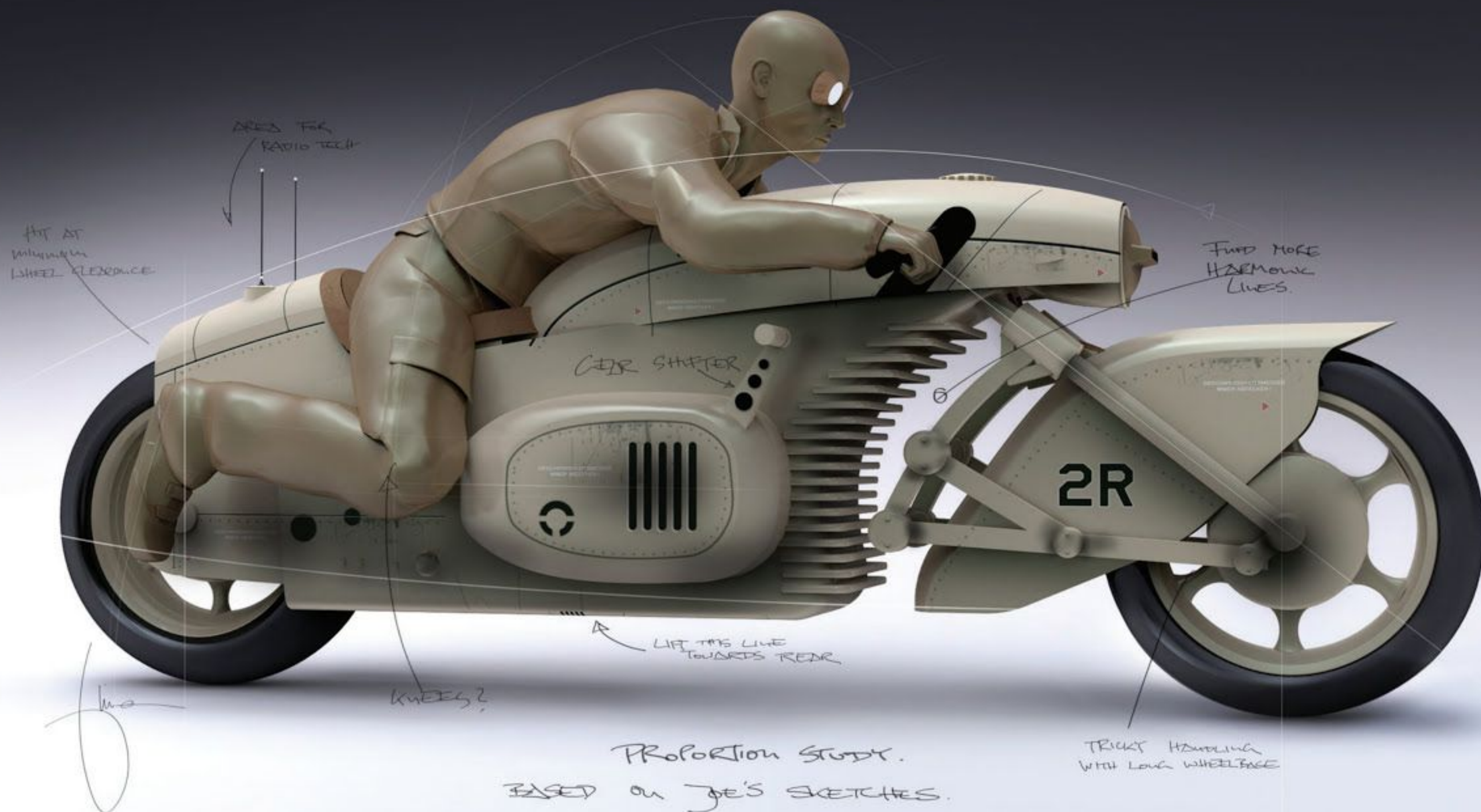
"The most simple and obvious solution appears sometimes only after endless explorations," Simon said. "The final design of the Hydra Drone Plane had the realistic and menacing simplicity Joe was looking for."



# HYDRA MOTORCYCLE

"The Hydra Bikes are a classic example of movie design," Simon said. "I worked the most time on them of all the Hydra vehicles, though what you see in the final film is a quick sketch from my very last day on the show. Filmmaking is an organic process. Things change every day, which is a great challenge." The way vehicles are crafted for film

has changed dramatically through the years, now relying heavily on 3D computer programs. "Proportions on vehicles are extremely sensitive, so I always start very early to juggle volumes in 3D," Simon said. "That allows the director to look at it from all angles, and it helps me to adjust the position of the rider — a crucial deal on a bike."







HYDRA BIKE

VROOOM.

DANIEL SIMON, CAPTAIN AMERICA ART DEPARTMENT 2010  
PRODUCTION DESIGN: RICK HEINRICH



HYDRA BIKE

VROOOM.

DANIEL SIMON, CAPTAIN AMERICA ART DEPARTMENT 2010  
PRODUCTION DESIGN: RICK HEINRICH



HYDRA BIKE

IDEATION PHASE

DANIEL SIMON, CAPTAIN AMERICA ART DEPARTMENT 2010  
PRODUCTION DESIGN: RICK HEINRICH

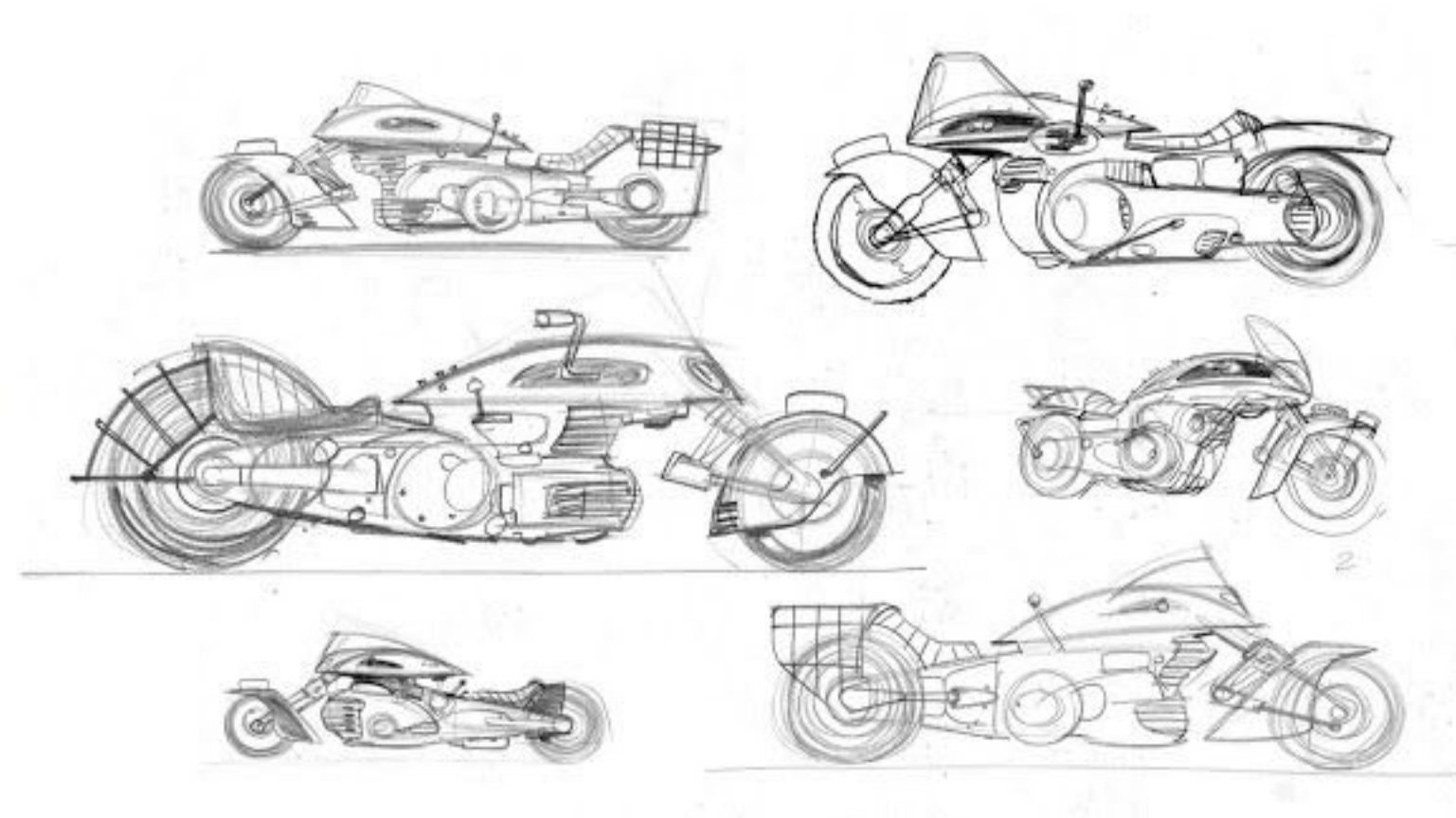


HYDRA BIKE

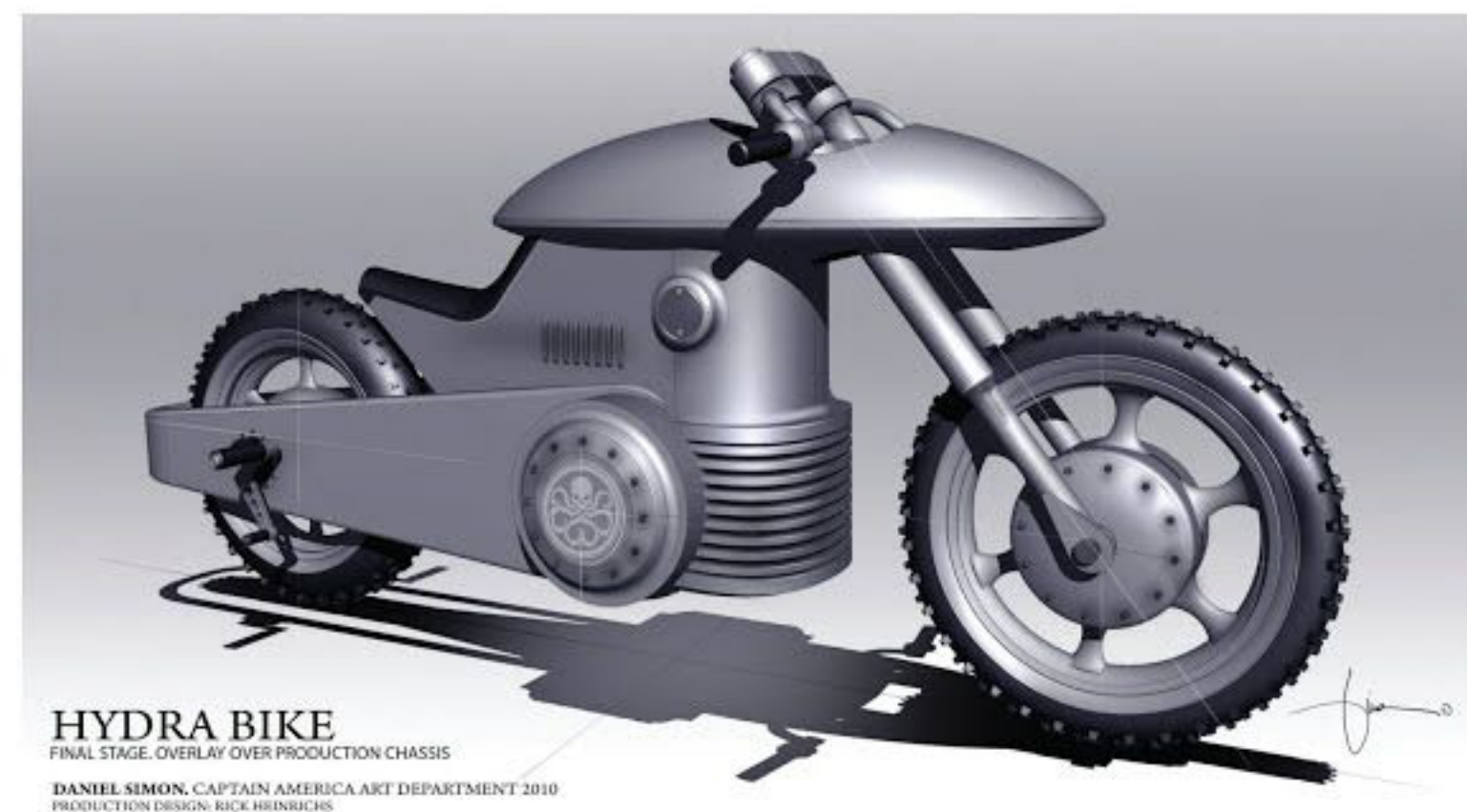
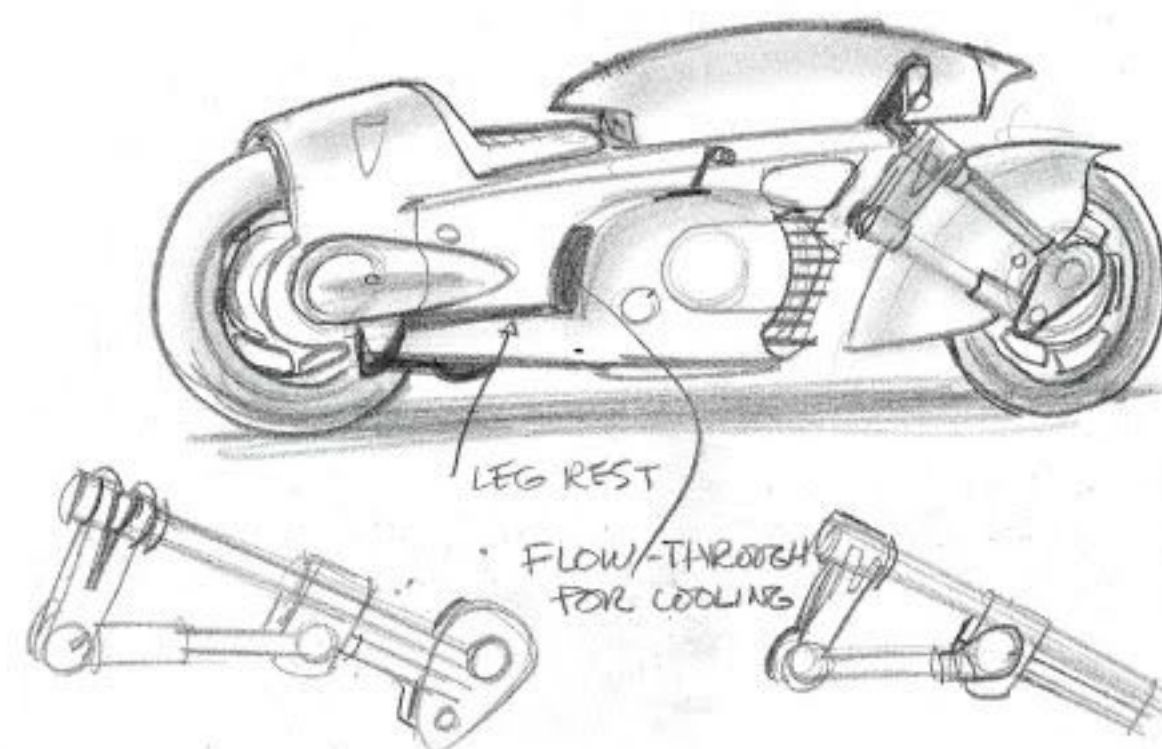
IDEATION PHASE

DANIEL SIMON, CAPTAIN AMERICA ART DEPARTMENT 2010  
PRODUCTION DESIGN: RICK HEINRICH

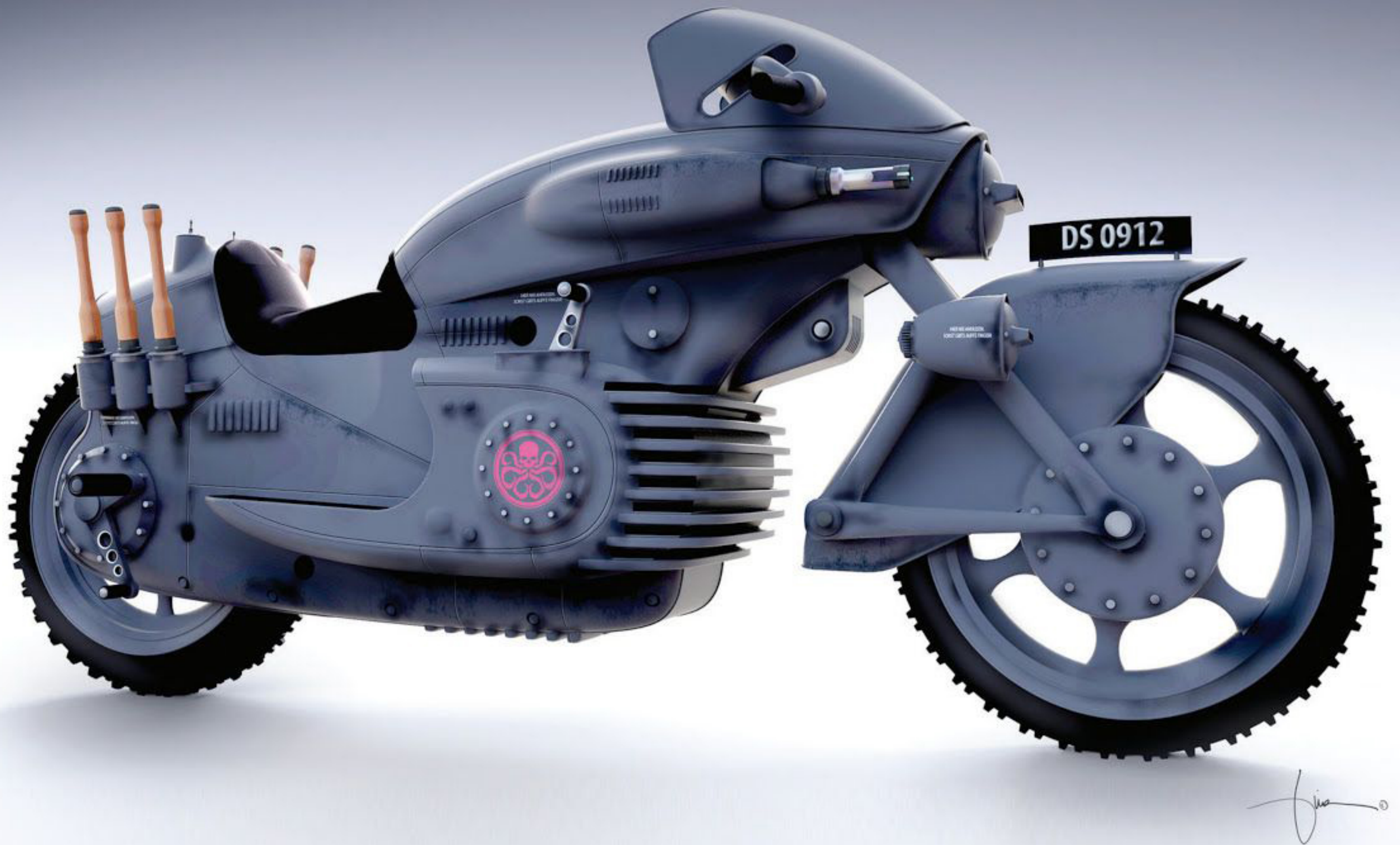




Early Hydra motorcycle sketches by Director Joe Johnston.







"We worked for the longest time with a stretched Harley-Davidson chassis, and I carefully translated Joe's visions of a long wheelbase onto that package," Simon said. "With the filming schedule coming closer, the production decided for an Enduro-Offroad bike as the base — the

most opposite of a Harley. The script asked for actions that would have been difficult for stuntmen to perform on a long bike. So I translated our long wheelbase design onto the purchased Enduro bike, which led to the final design."



Johnston also added grenades and two tank-mounted guns; a windshield was incorporated to help conceal the modern donor bike. As the script developed, the story called for a greater number of Hydra Bikes — necessitating a simpler design, but one still capable of covering most of the underlying bike, so they could be manufactured on schedule in high numbers for shooting.

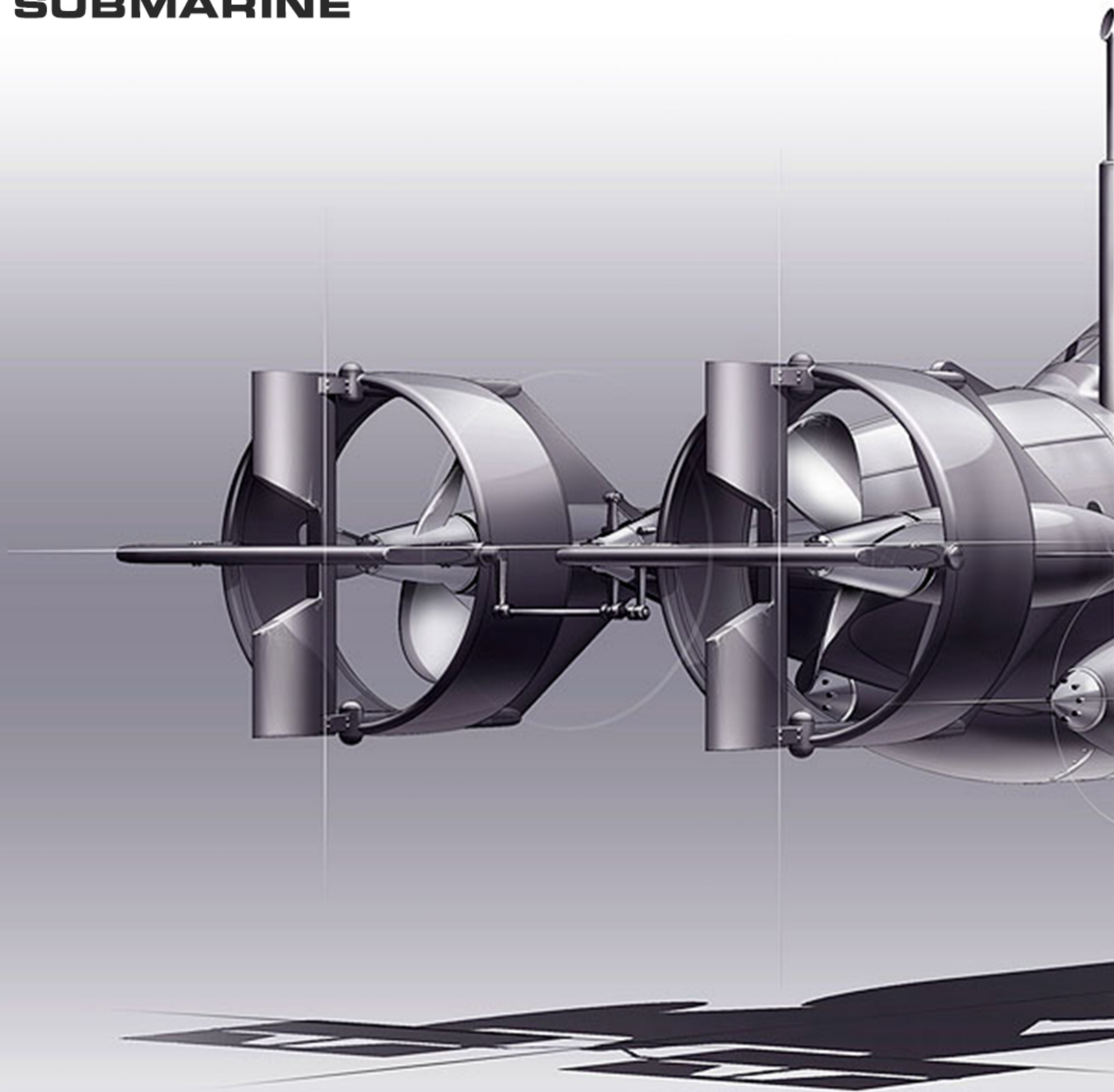




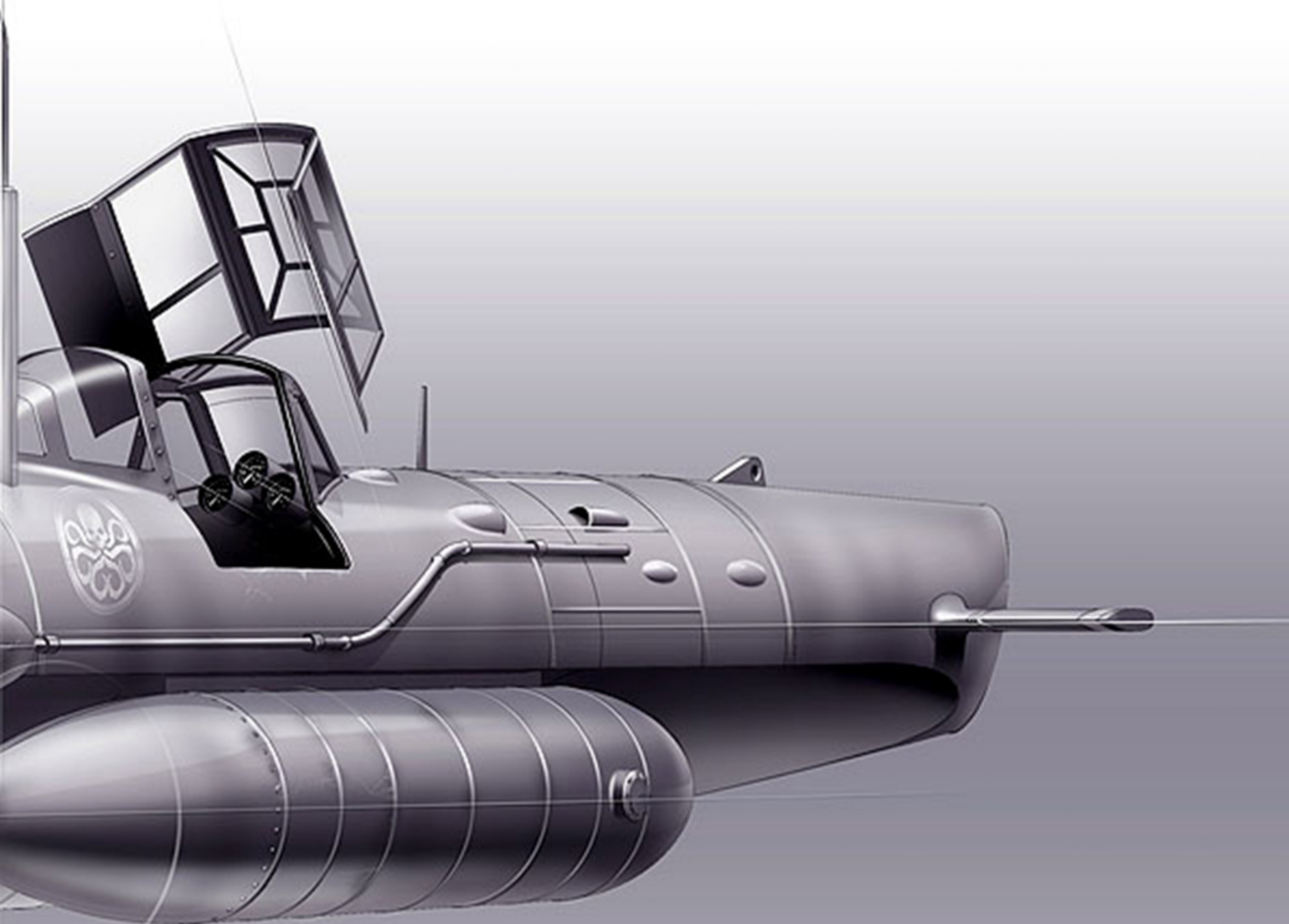




# HYDRA SUBMARINE



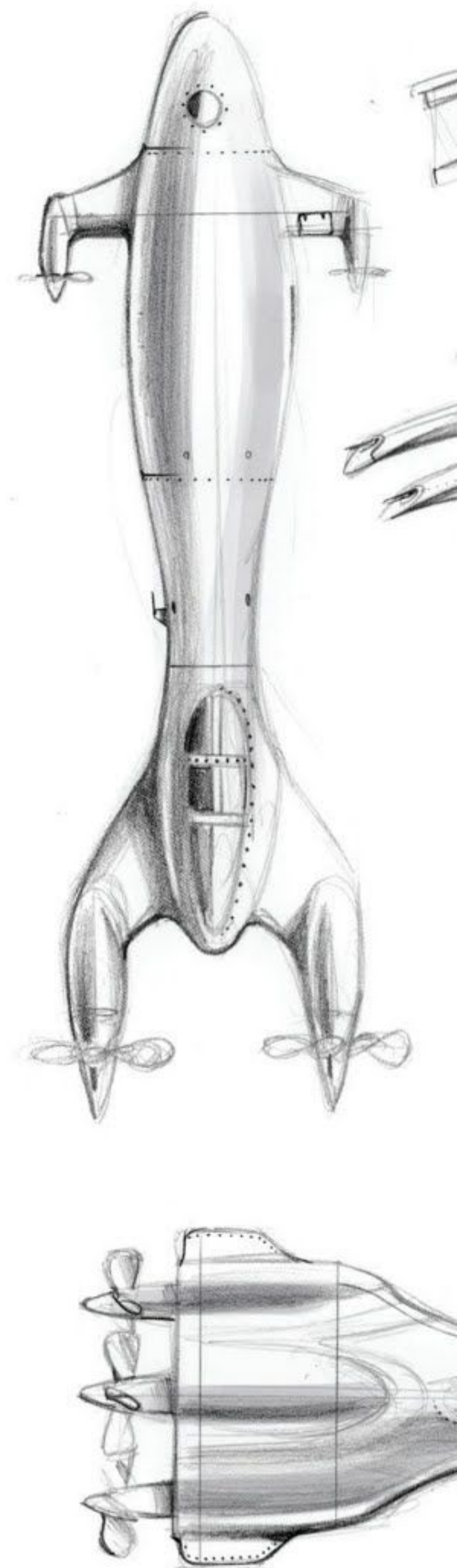
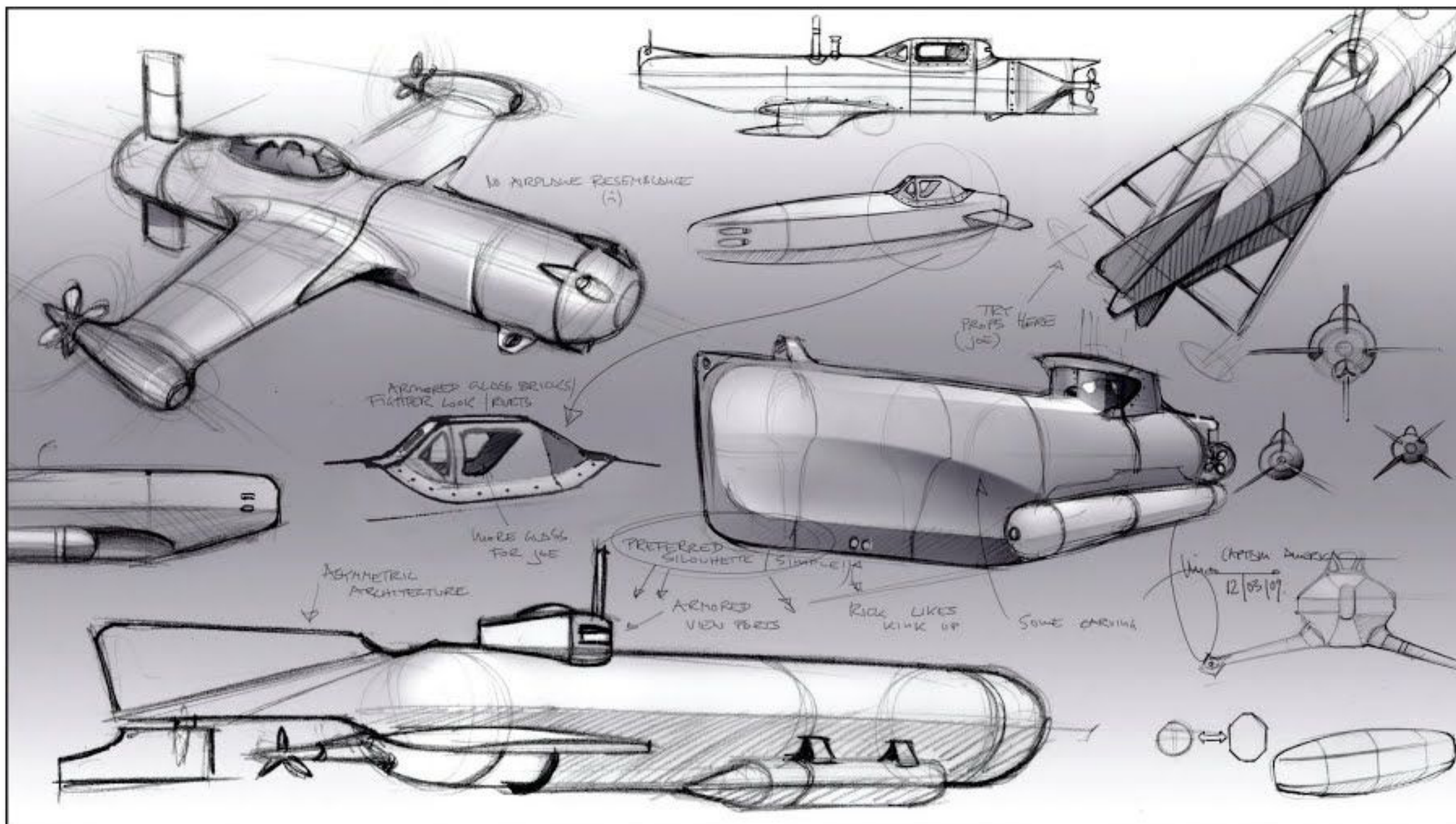
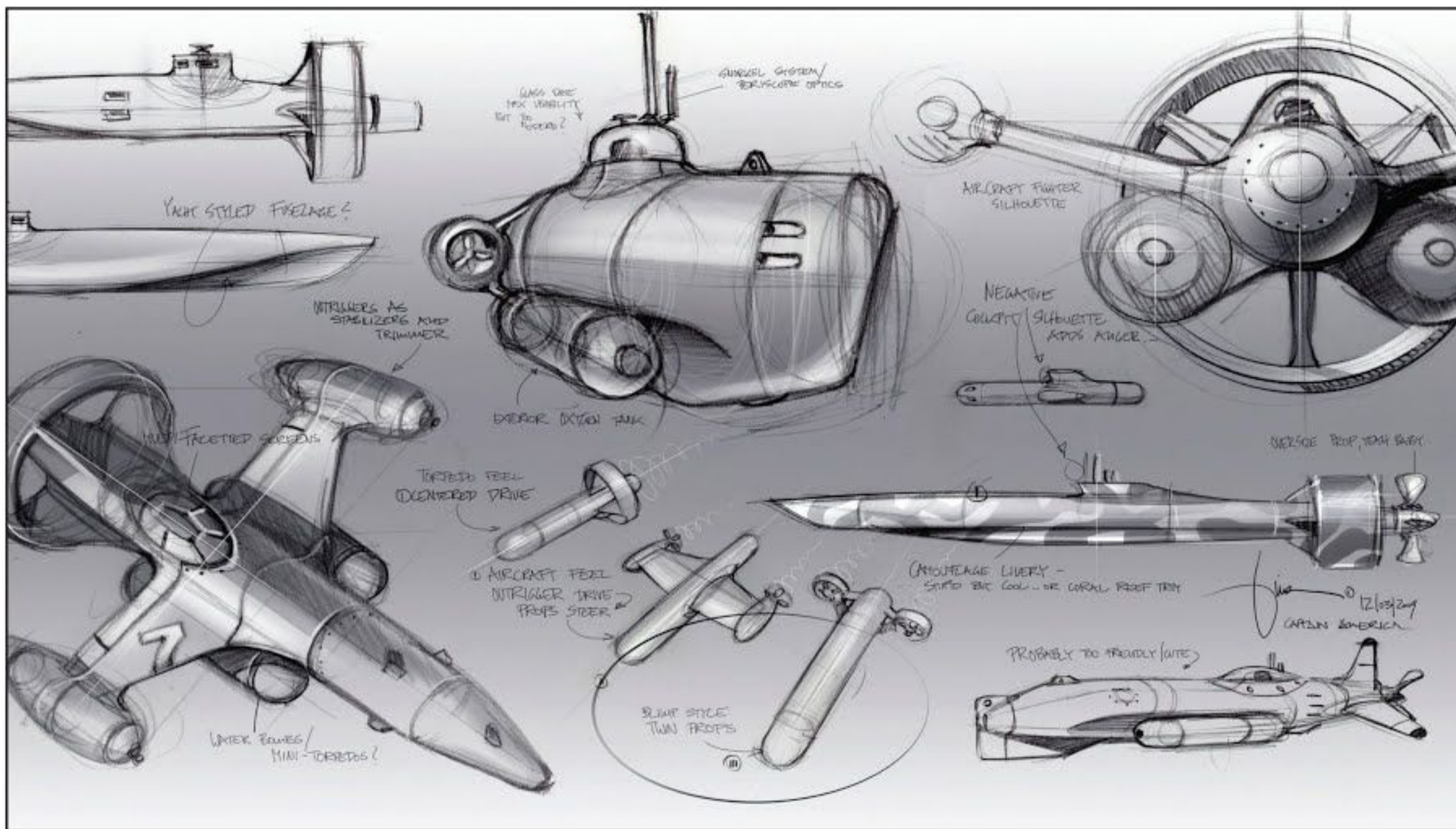




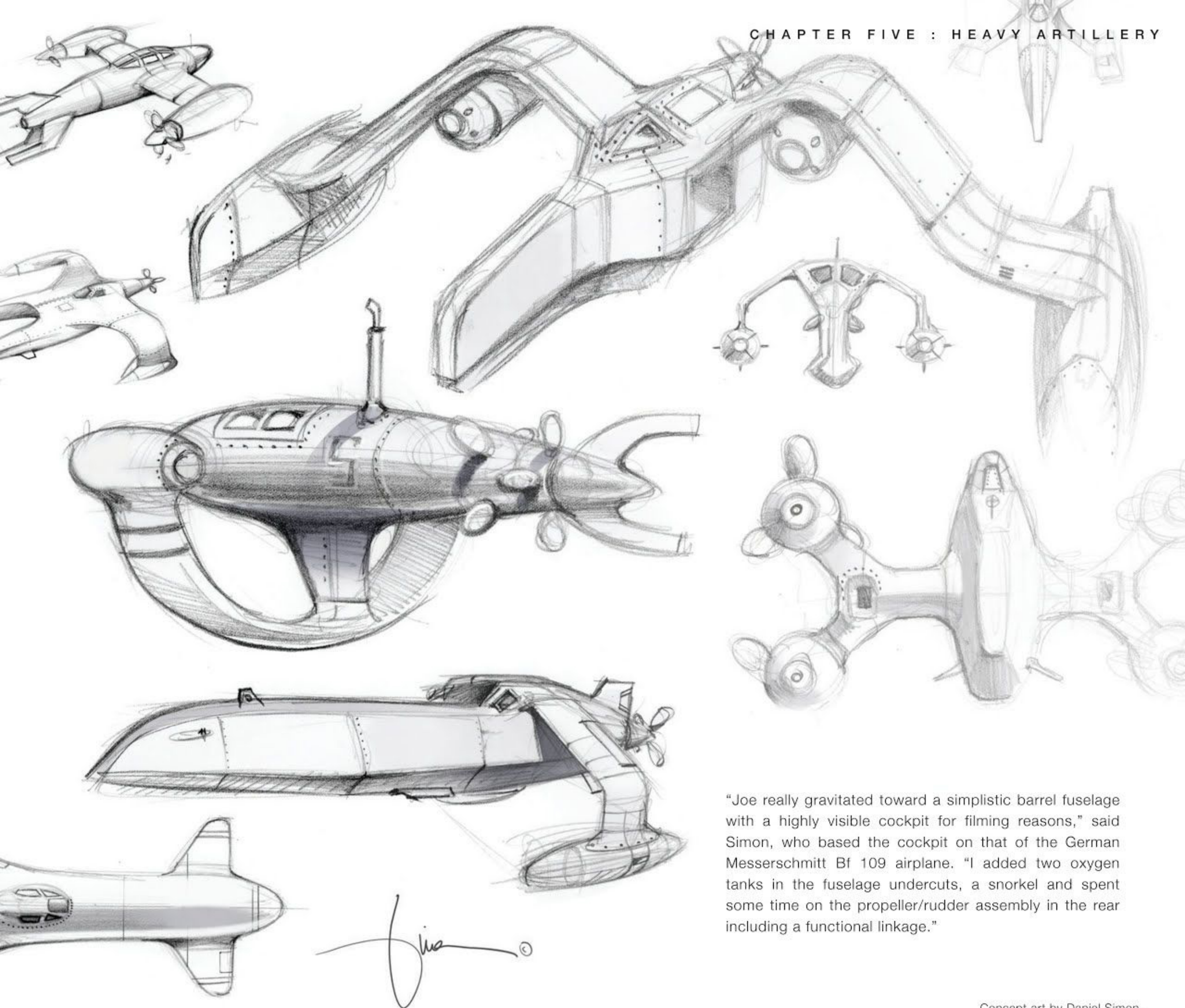
*Simon*

D. SIMON . MARVEL ART DEPARTMENT 2010



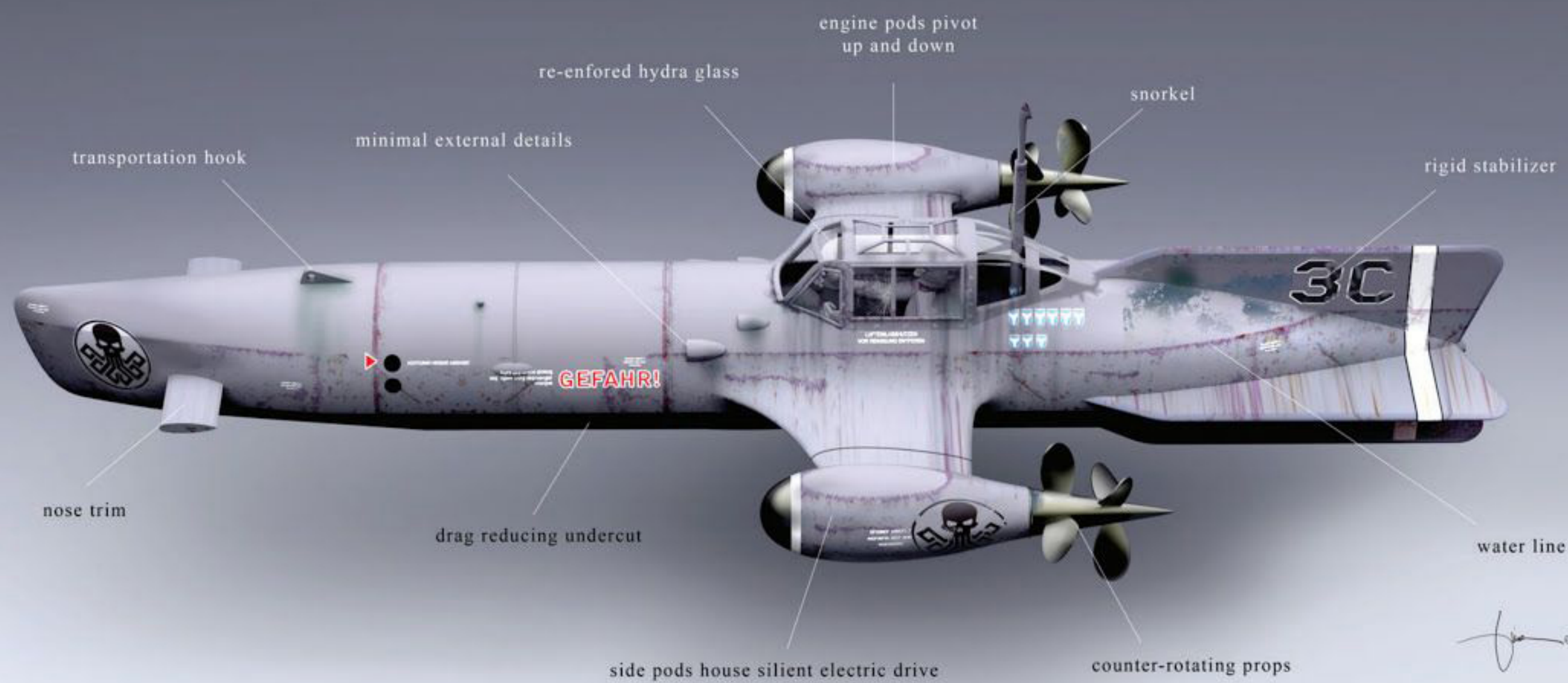






"Joe really gravitated toward a simplistic barrel fuselage with a highly visible cockpit for filming reasons," said Simon, who based the cockpit on that of the German Messerschmitt Bf 109 airplane. "I added two oxygen tanks in the fuselage undercuts, a snorkel and spent some time on the propeller/rudder assembly in the rear including a functional linkage."

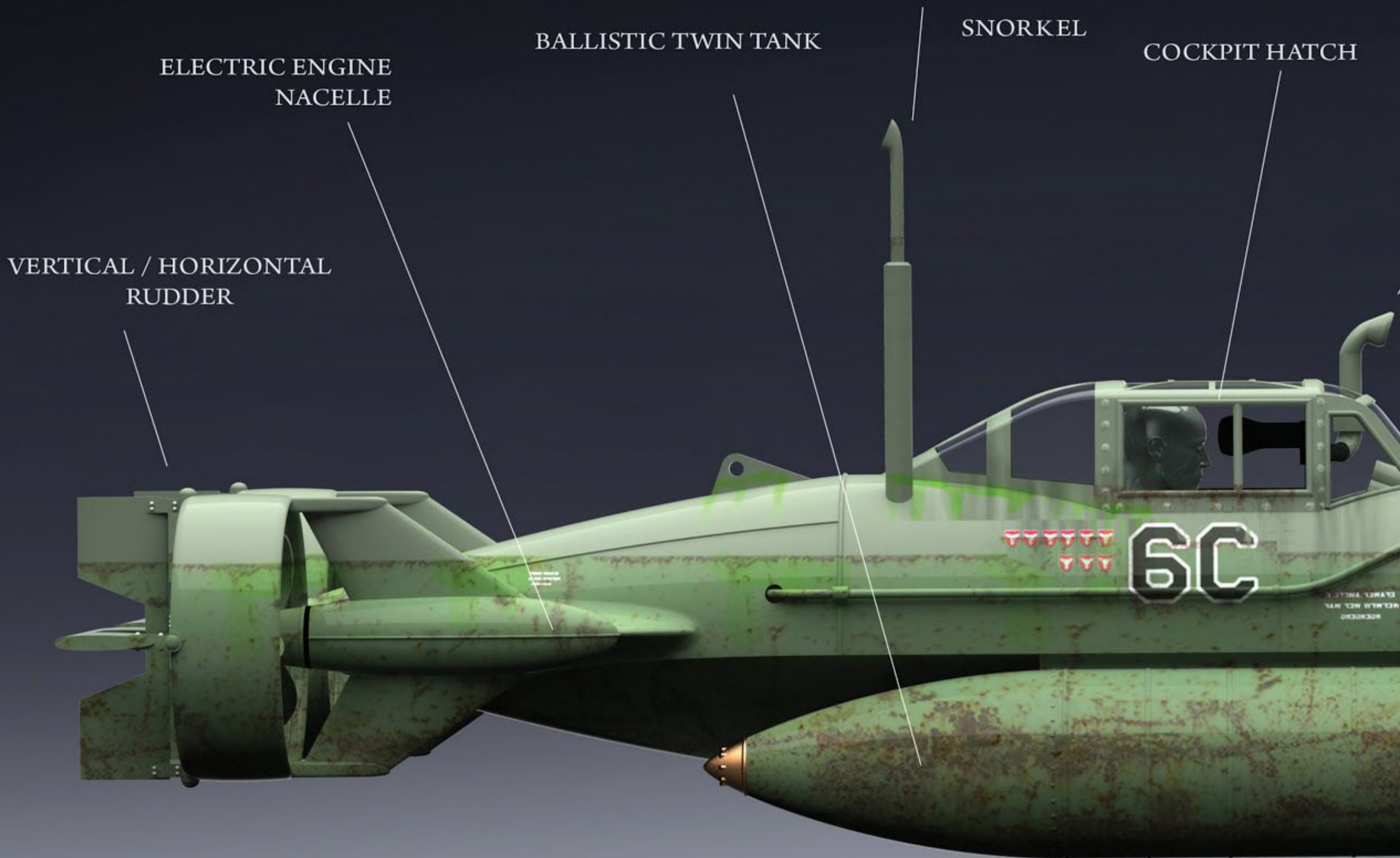






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PERISCOPE

HIGH SPEED DIVE  
PRESSURE PLUMBING

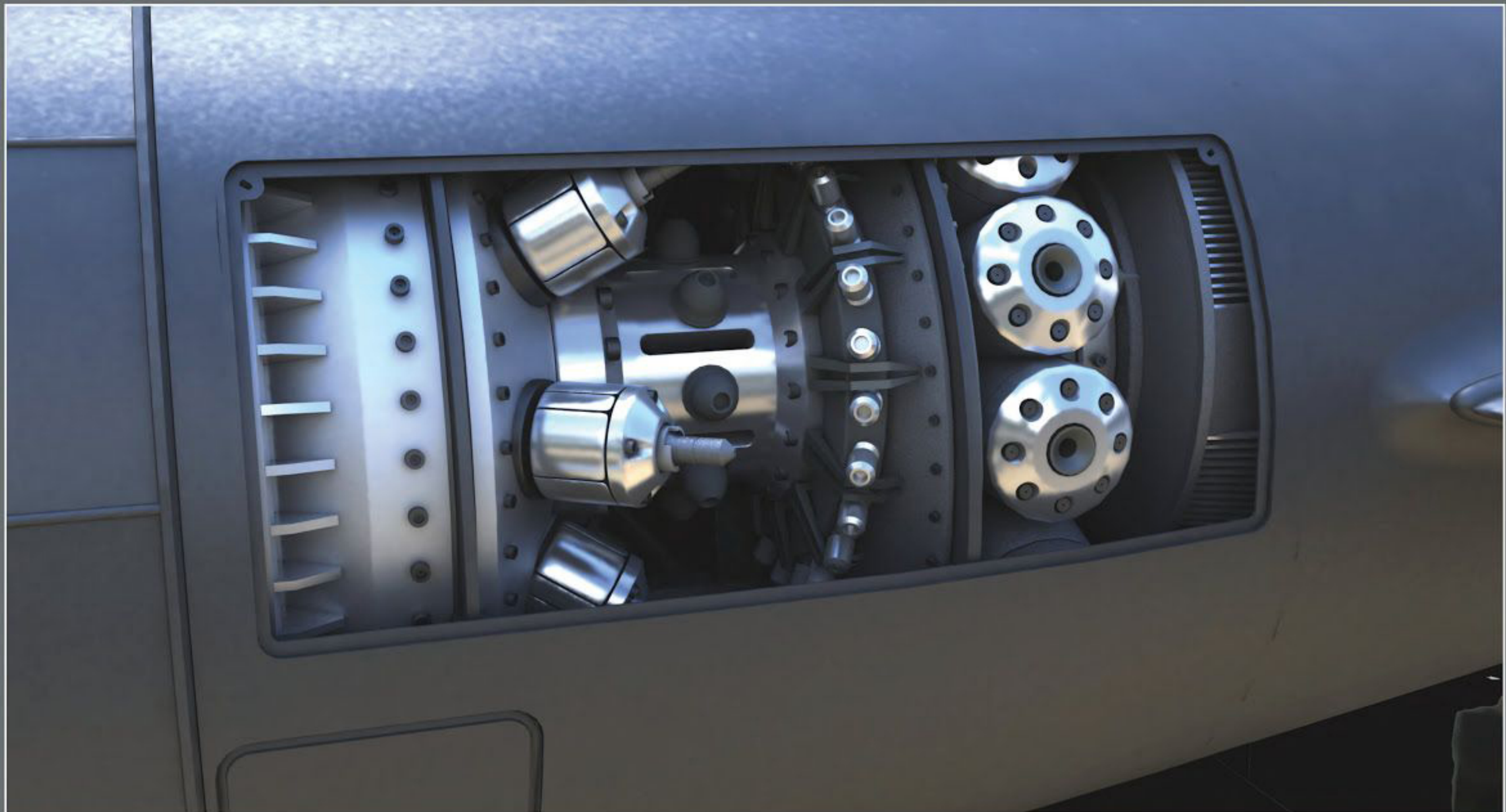
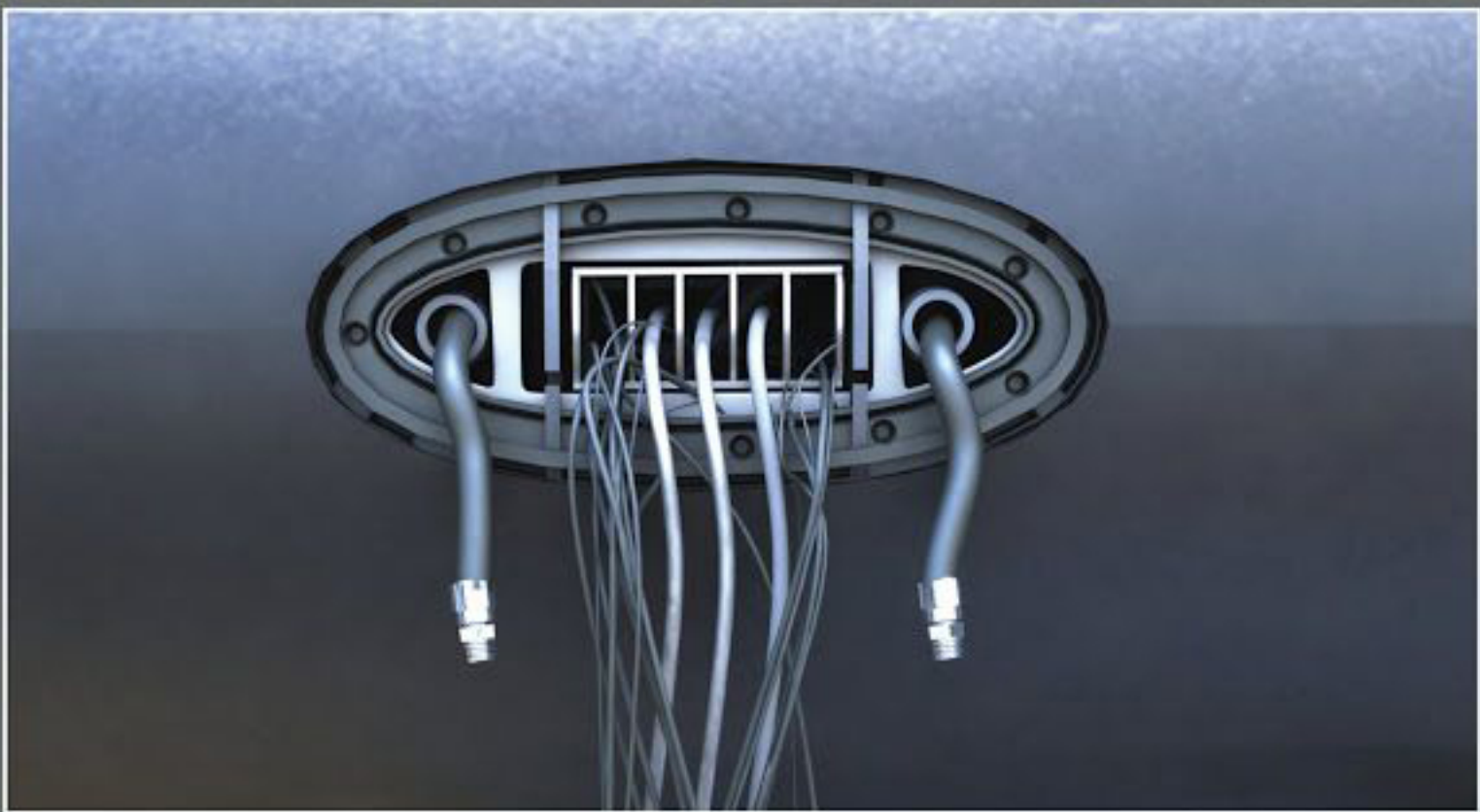
TRANSPORT HOOK

NOSE TRIM



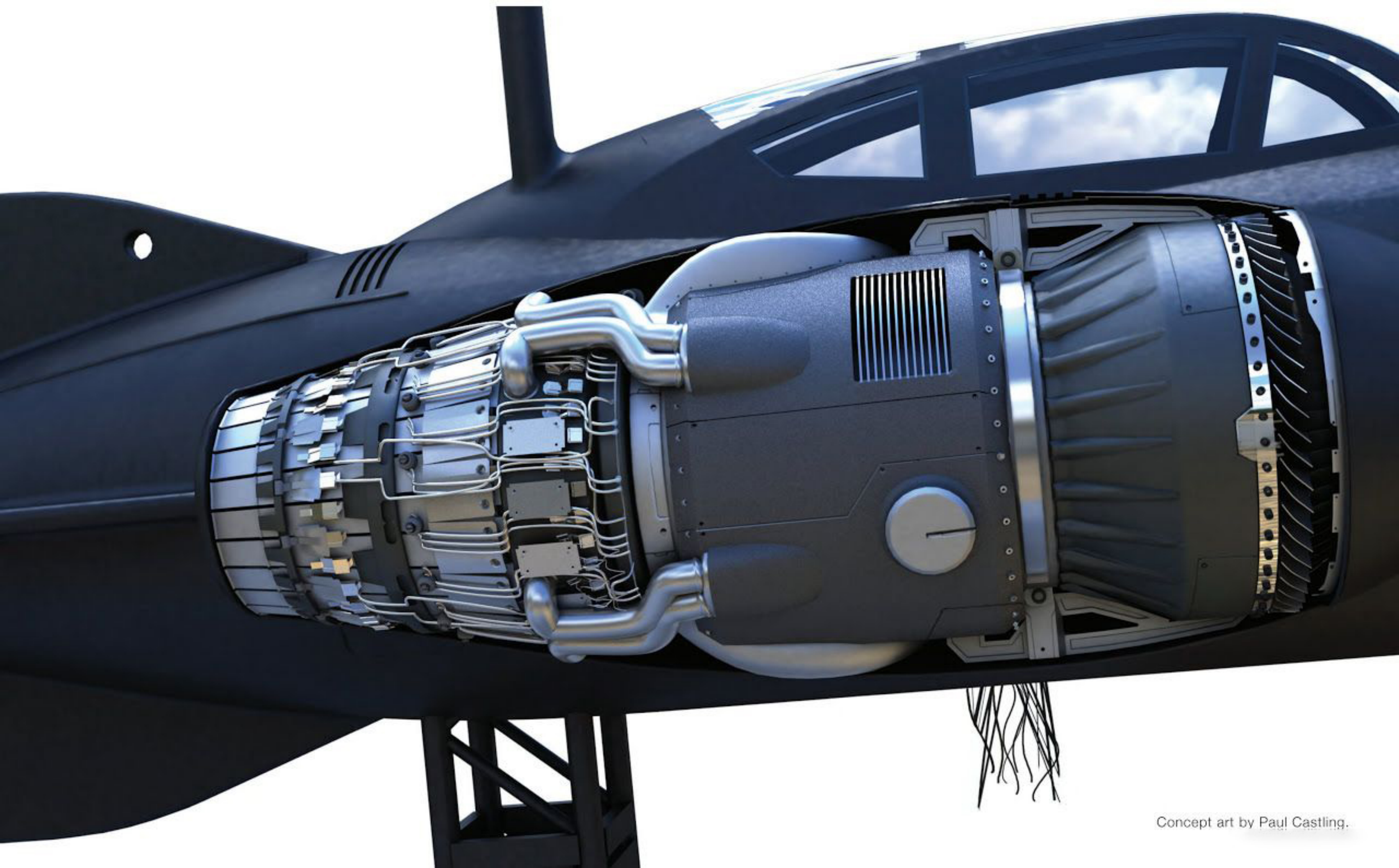
*fin* ©







The Hydra Submarine's layout proved popular with filmmakers, as it allowed some propeller action to be seen in close-up shots of the pilot. In pursuit of more advanced Hydra technology, the propellers were replaced with water jets. The canopy was also streamlined in the final design.

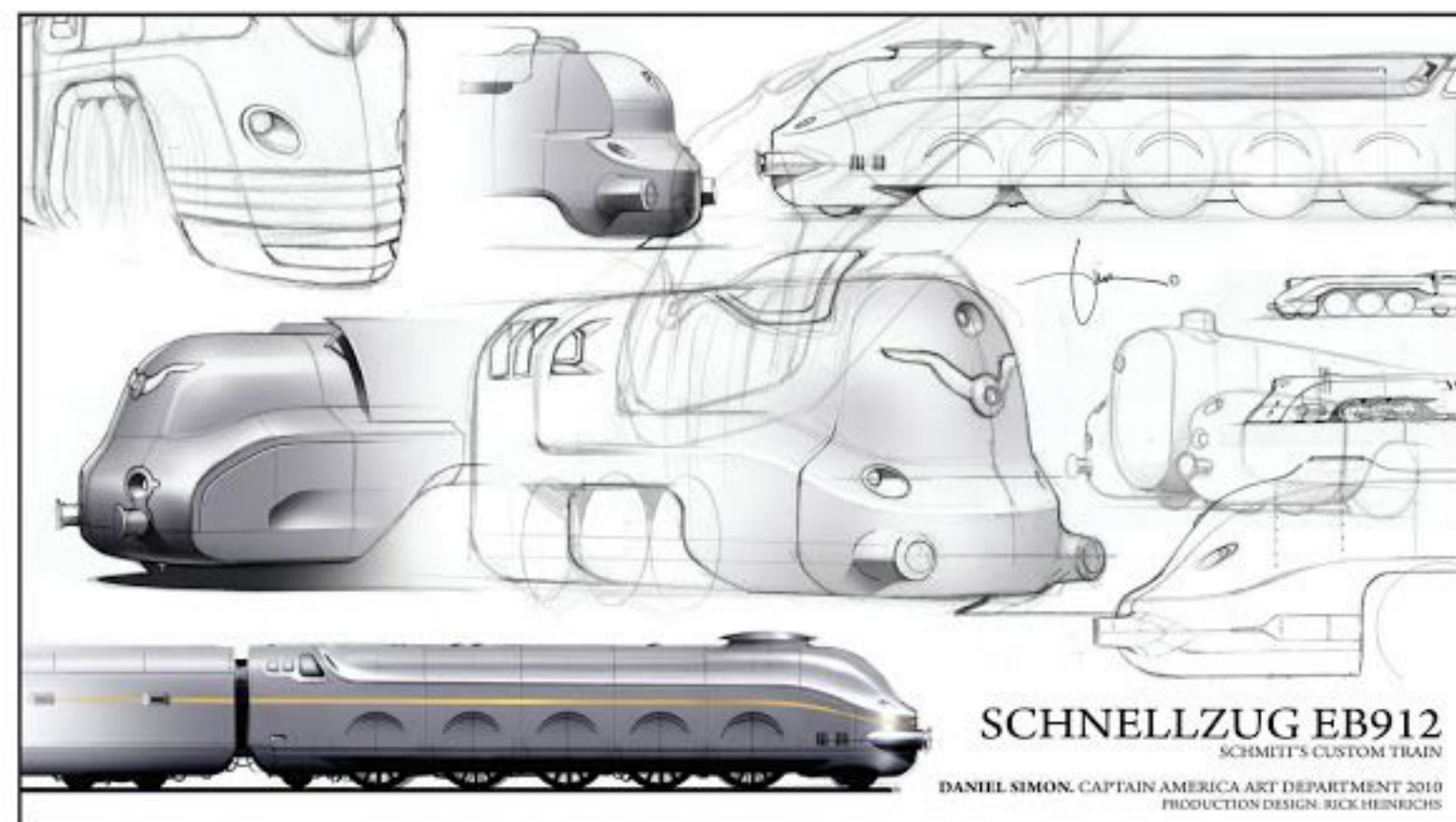
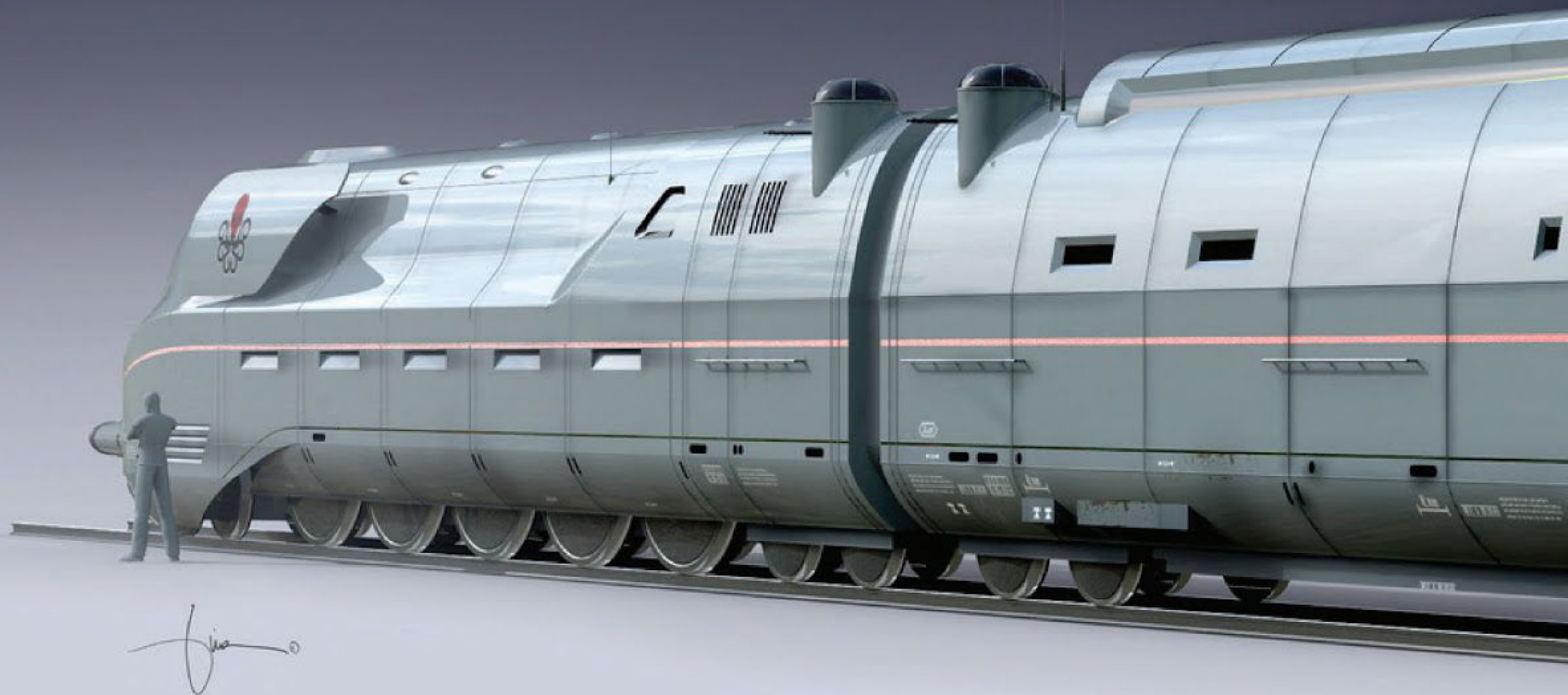




With all the design elements in place, the sleek and silent Hydra Submarine became what would have been a technological marvel for the 1940s — with water jets allowing for steering, a front rudder and internal systems trimming the boat, and special Hydra glass offering better visibility.









## CHAPTER SIX:

# SEEING ACTION

Amazing action sequences are at the center of every Marvel Studios film. Great characters and stories keep viewers interested, but stunning effects and exciting fights are what have fans cheering in the aisles. And as any action-movie aficionado will tell you, there's nothing more fun than a classic car chase.

For Director Joe Johnston to efficiently orchestrate an elaborate sequence like the pivotal Kruger Chase Scene in *Captain America: The First Avenger*, storyboards are used to pace and plot out the action. These single-panel drawings, resembling comic-book illustrations when placed side-by-side, help determine the best angles from which to shoot a scene and are the first step in translating a film's script into a visual medium. Due to today's ever-evolving technology, finished storyboards are often animated in a rudimentary fashion, creating an animatic. Invaluable to the crew, animatics not only dictate a particular scene's action, but also provide everyone on set with a unified idea of what each sequence will entail.





[DarylDixon.com.gala100.net](http://DarylDixon.com.gala100.net)



## KRUGER CHASE SCENE

When Operation Rebirth — the program responsible for transforming Steve Rogers from a frail weakling into an idealized human specimen — erupts into violence due to the actions of German spy Heinz Kruger, Rogers and Peggy Carter are quick to respond. Rogers' new body is put to the test as he takes off on foot after Kruger's taxi.







Scene 62

Shot 41



POLLY W/STEVE  
AS HE PASSES BY  
CAM. OUT OF CONTROL

ONE SHOT

STEVE LOSES CONTROL OF  
HIS NEW RUNNING ABILITIES



POLLY W/ PAN  
FROM OUT OF ALLEYWAY  
TOWARDS WINDOW



SHOT 56

26

Old Driver

KRUGER CUTS  
OFF INTERSECTION  
DRIVER SWERVES  
INTO STREET



SHOT 57



SHOT 58

(A)



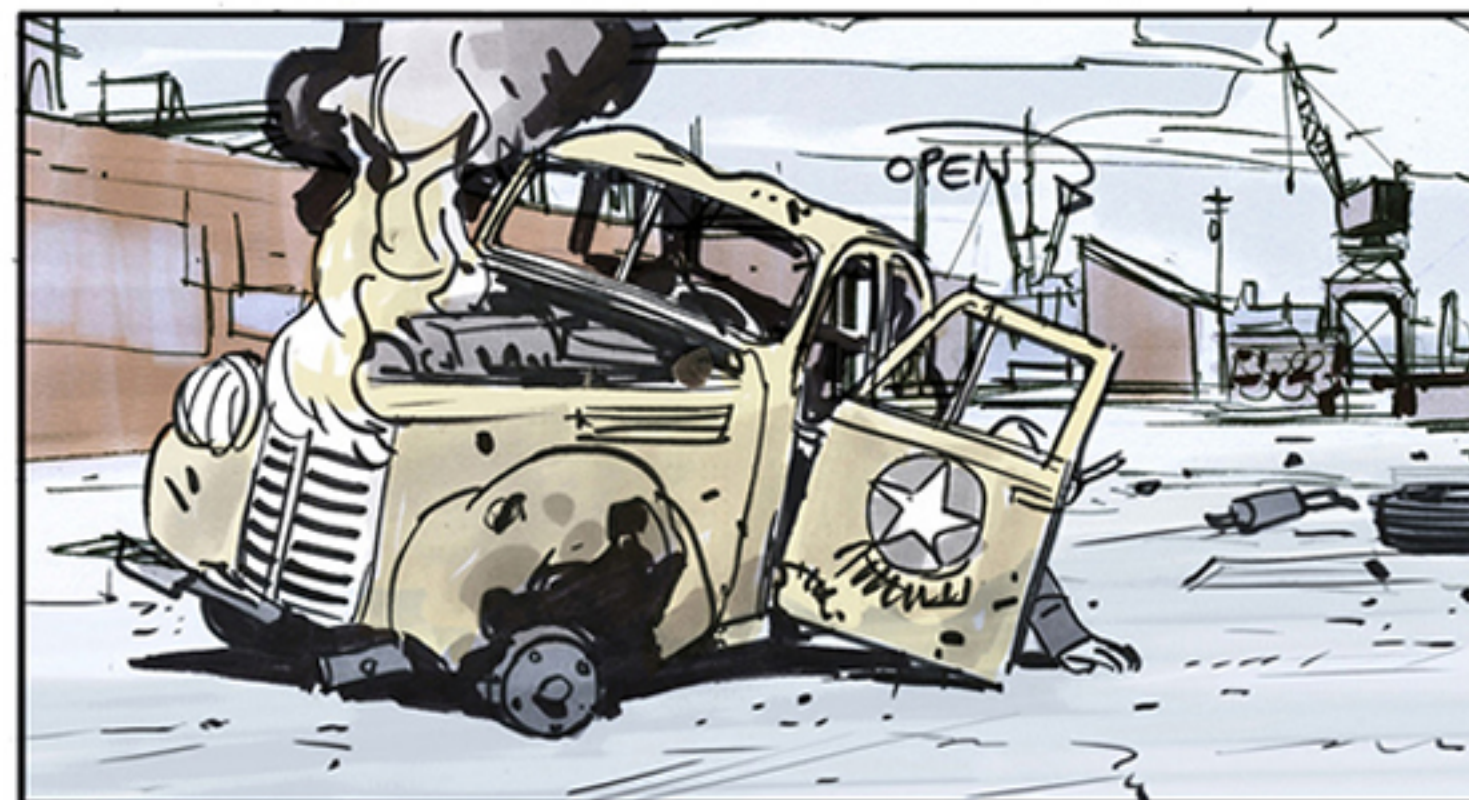
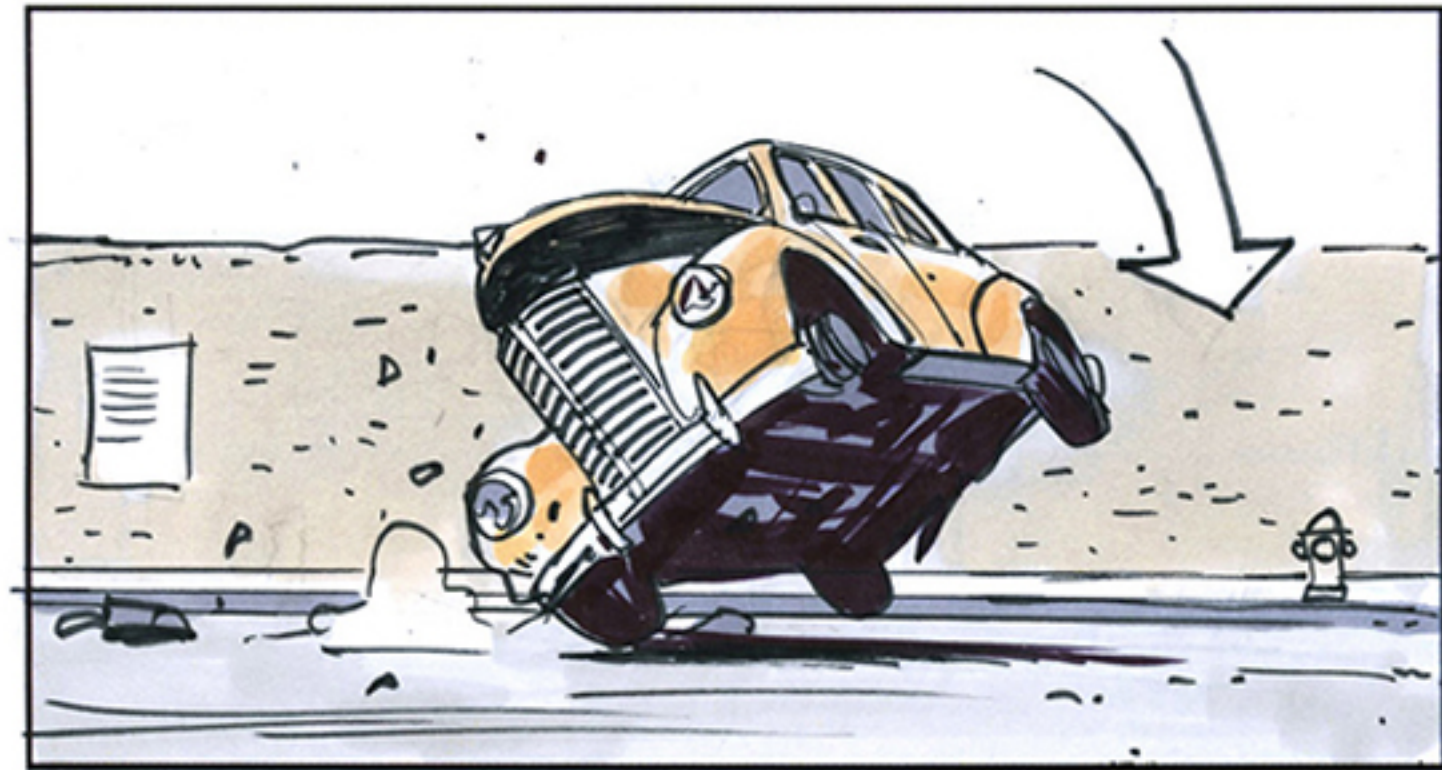
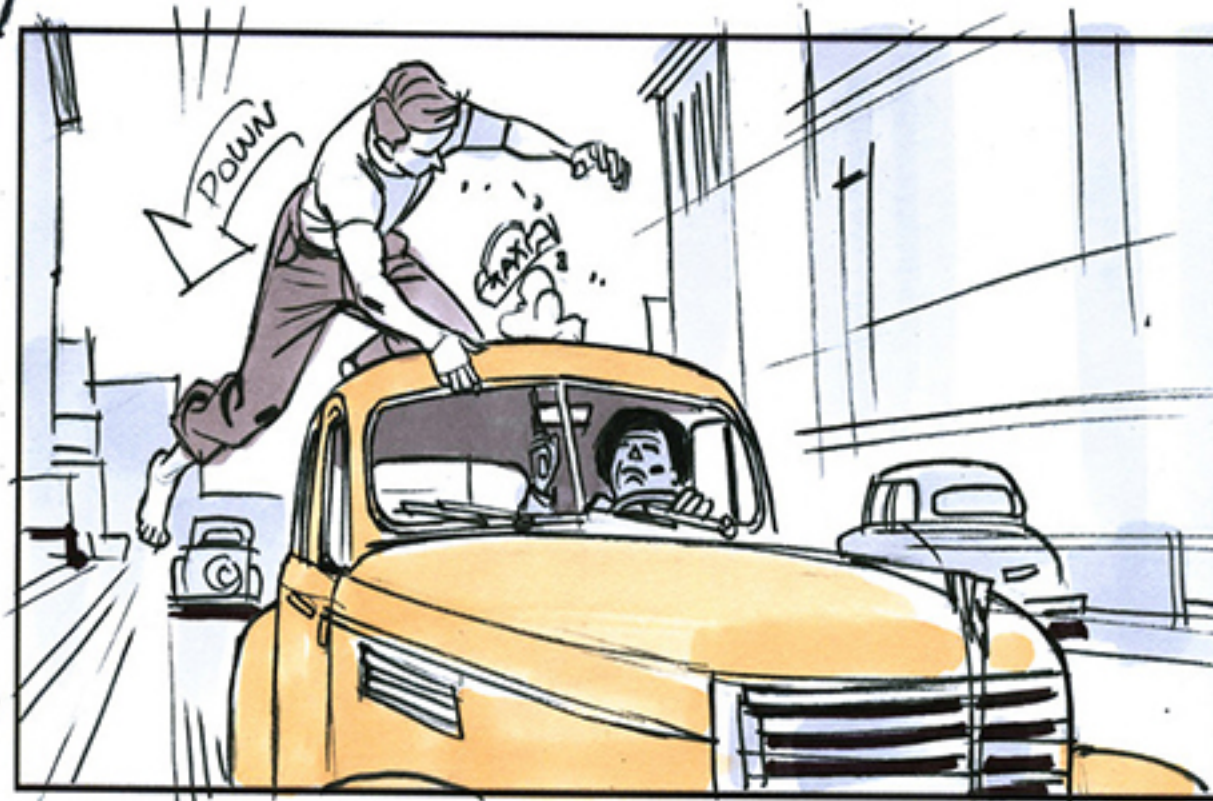
(B)

STEVE  
OUT





seq. Kruger Escapes



Scene 67

SHOT 77

SHOT JUMP 72  
To 77  
-SOME SHOTS HAVE  
BEEN REMOVED

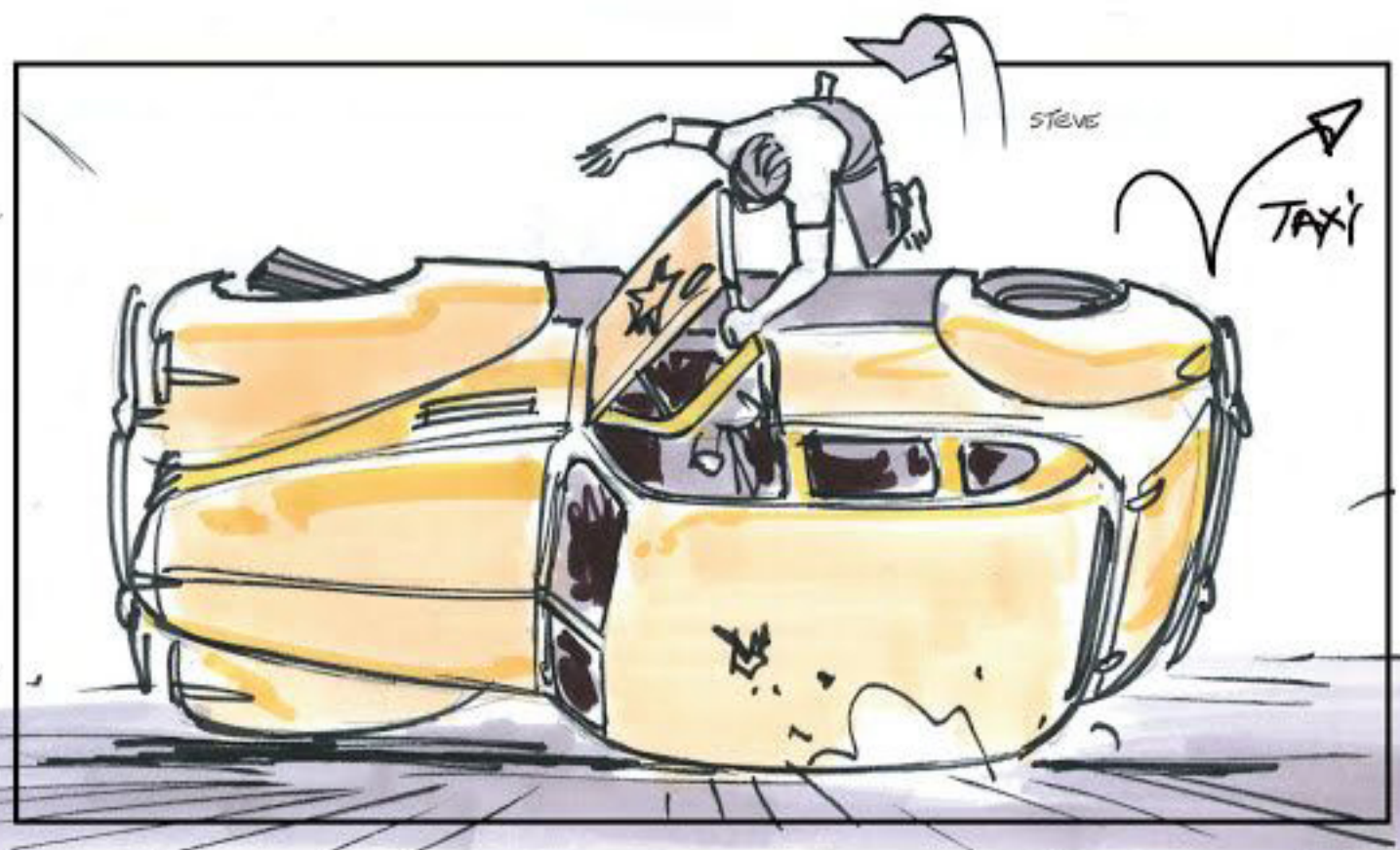
TAXI  
SETTLING

SHOT 78

SHOT 79

DOOR SWINGS  
OPEN...









As the chase scene escalates, Rogers catches up to the Hydra spy, proving the strength of his enhanced body in the process. And as Kruger

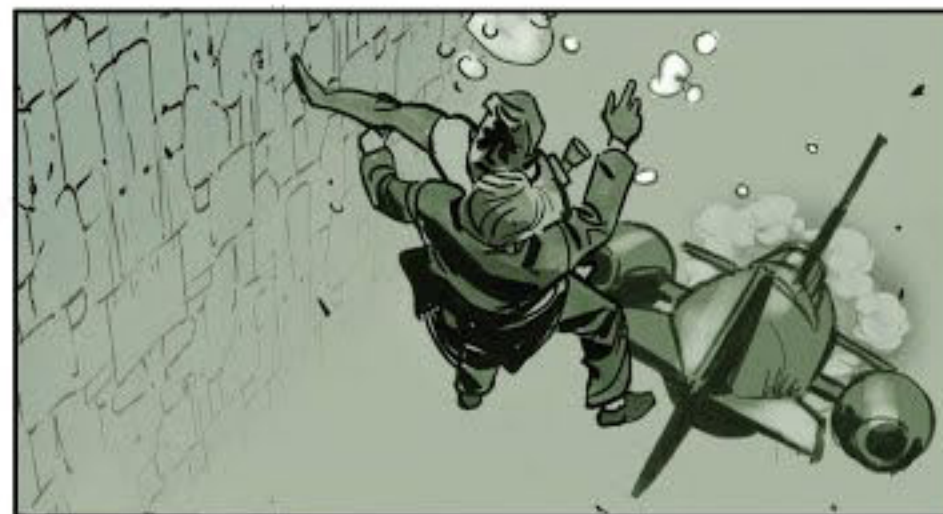
begins to open fire on the soon-to-be hero, viewers are treated to their first glimpse of Captain America's shield — in this case, a taxicab door.



His escape seemingly hopeless, Kruger proves he has one last ace in the hole — in the form of the Hydra Submarine, also called the “Fieser Dorsch.” Created by Lead Vehicle Designer Daniel Simon, the sub carries the action to a new location and gives the fight even more of a creative edge.

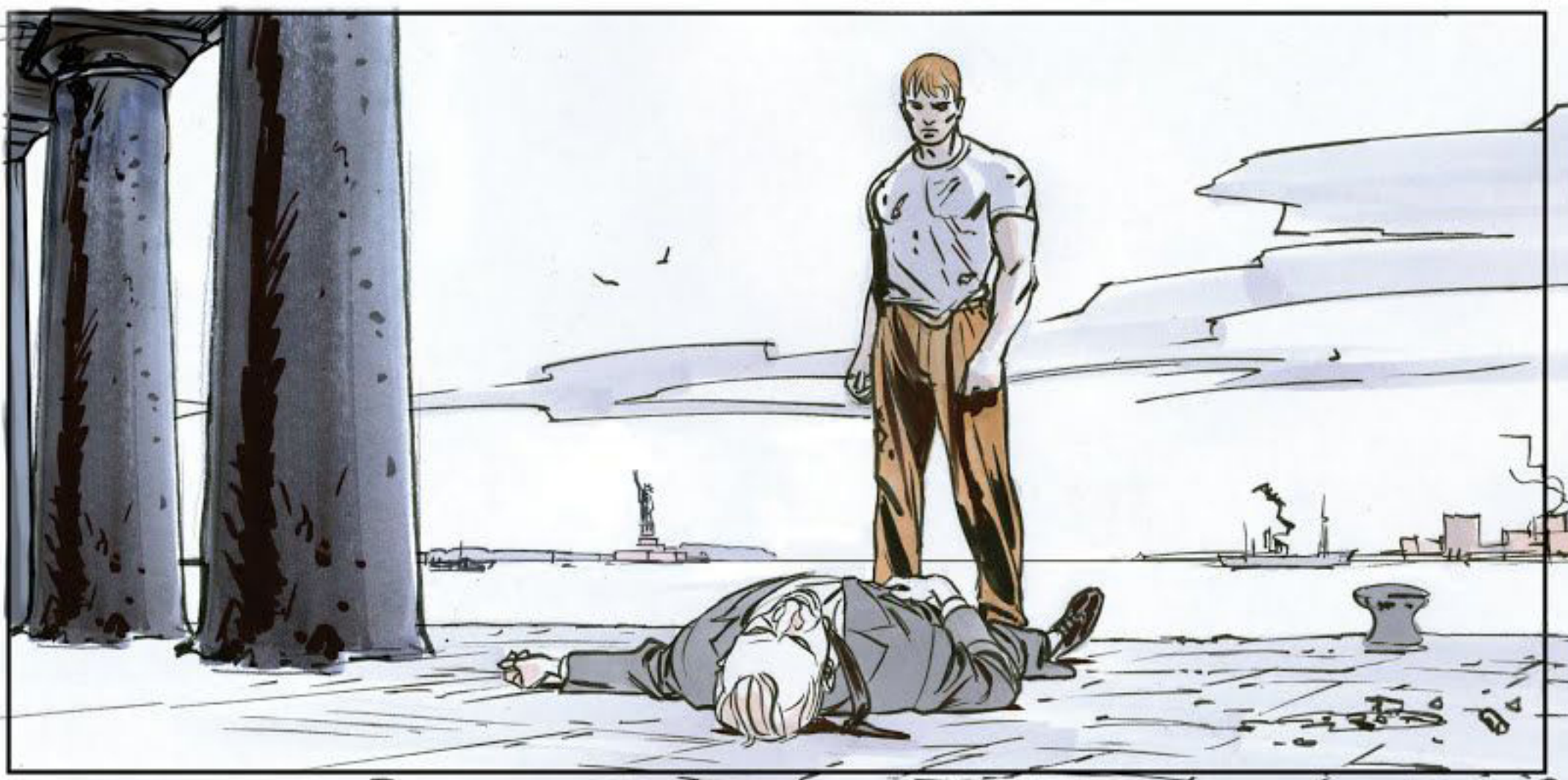






© 1994 Marvel

When the dust settles, Rogers has apprehended his opponent — but Kruger proves just how deadly a threat Hydra is by biting down on a cyanide capsule. So although Steve Rogers' first adventure is for all intents and purposes a success, the threat of Hydra still looms somewhere unknown on the horizon.





CHAPTER SEVEN:

# THE ART OF WAR

During its brief tenure as an independent production studio, Marvel already has proven on more than one occasion it knows how to make a blockbuster film. But to attract an audience to the theaters in the first place, each Marvel movie must have an equally creative marketing campaign. Luckily for the filmmakers at Marvel Studios, having a background in the world of comic books puts them ahead of the game.

One of the most important aspects of any successful film-marketing campaign is the creation of theatrical and teaser posters. Often the audience's introduction to a film's title character, these one-sheets establish the look and feel of each movie — sometimes with only the bare minimum of information. It's a concept that's not so different from something else Marvel does well: crafting comic-book covers.

RAVE





NEG





Said Marvel Studios President and *Captain America: The First Avenger* Producer Kevin Feige, "Comic-book covers are meant to catch the eye amidst a rack full of comic-book images. You want one that's going to attract attention. A lot of movie posters are put into theater lobbies, so you need something that stands out. And sometimes, that is done in a poster that is full of dynamic images. And sometimes, that's done with simplicity."









"I would say that we're not mimicking any comic-book cover in particular," Feige said. "But the same type of thought that goes into a comic-book cover to attract attention and get eyeballs goes into the creation of the comic spots." Feige did admit the *Captain America* teaser poster may owe a bit more than most to the efforts of Marvel's print division. "The Captain America pose on the teaser poster you will recognize as an interpretation of a very famous more recent *Captain America* cover."

The marketing campaign for *Captain America: The First Avenger* consisted of much more than a series of posters. From footage shown at San Diego Comic-Con to a TV spot during the Super Bowl, Marvel Studios made sure their company's original icon was back in the spotlight.



Cover to *Captain America* #4 (2005) by Steve Epting.



PARAMOUNT PICTURES AND MARVEL ENTERTAINMENT PRESENT A MARVEL STUDIOS PRODUCTION A FILM BY JOE JOHNSTON "CAPTAIN AMERICA: THE FIRST AVENGER" MUSIC SUPERVISOR DAVE JORDAN COSTUME DESIGNER ANNA B. SHEPPARD  
CO-PRODUCERS STEPHEN BROUSSARD VICTORIA ALONSO EDITORS ROBERT DALVA JEFF FORD PRODUCTION DESIGNER RICK HEINRICH'S DIRECTOR OF PHOTOGRAPHY SHELLY JOHNSON, ASC EXECUTIVE PRODUCERS ALAN FINE STAN LEE DAVID MAISEL EXECUTIVE  
PRODUCERS JOE JOHNSTON NIGEL GOSTELOW LOUIS D'ESPOSITO BASED ON THE COMIC BOOK BY JOE SIMON & JACK KIRBY SCREENPLAY BY CHRISTOPHER MARKUS & STEPHEN McFEELEY PRODUCED BY KEVIN FEIGE DIRECTED BY JOE JOHNSTON

Limited-edition print by Paolo Rivera, created as a gift to crew members.











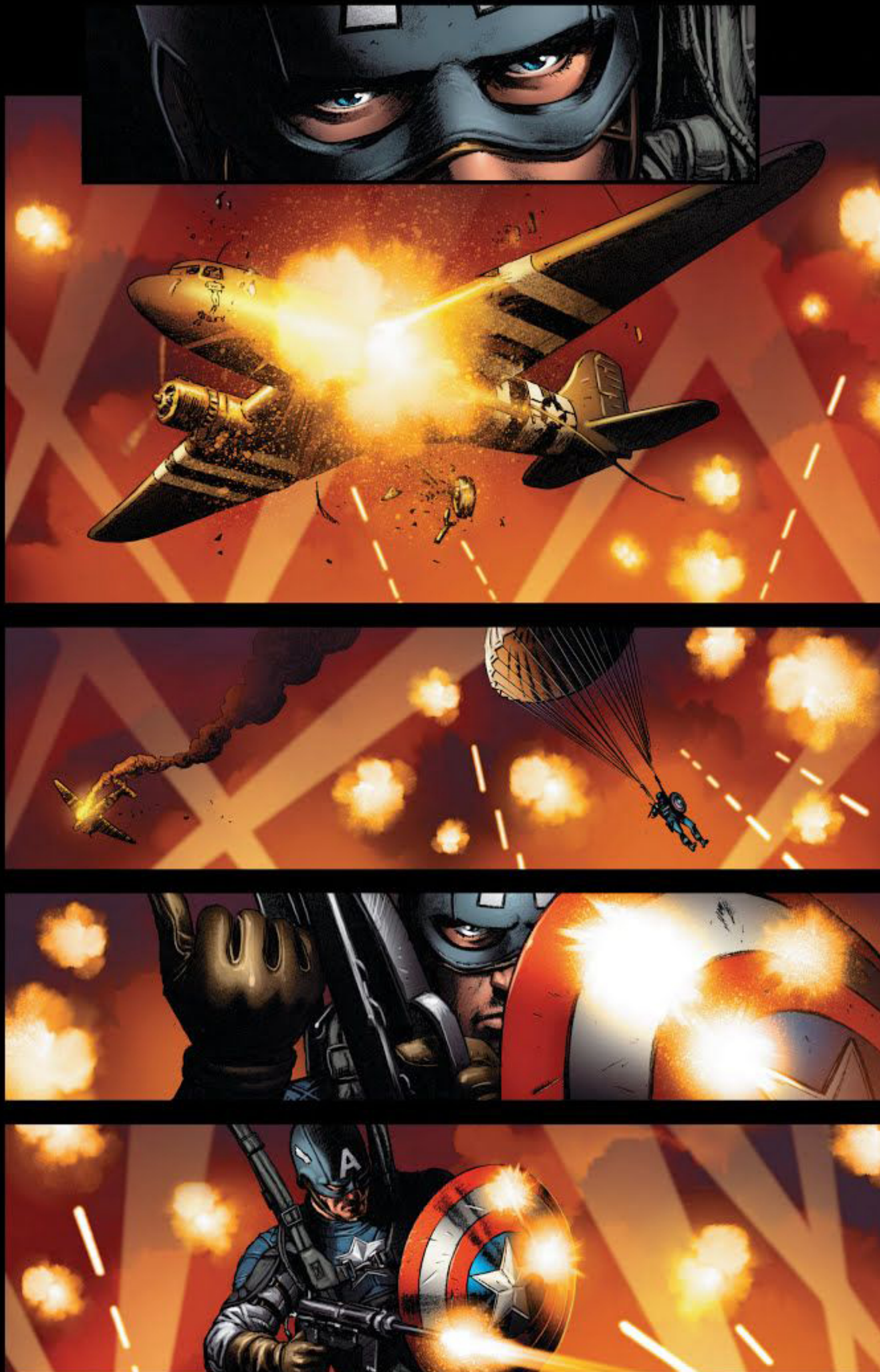


Perhaps the most innovative technique used to draw attention to the film was a collaborative venture with Marvel's comic-book division. Continuing the line of official tie-in comics begun with *Iron Man 2: Public Identity* and *Iron Man 2: Agents of S.H.I.E.L.D.* — and premiering on the same night as the vaunted Super Bowl spot — was *Captain America: First Vengeance*, a Marvel Digital Comic debuting on [captainamerica.com](http://captainamerica.com). Set firmly within the world of the Marvel Cinematic Universe, the eight-issue miniseries was written by Fred Van Lente and illustrated by a host of talented artistic teams: Luke Ross and Richard Isanove; Neil Edwards, Crimelab Studios and Daniel Green, and Sotocolor; Javi Fernandez and Veronica Gandini; and Andy Smith, Tom Palmer and Gandini — with a stunning debut cover artwork by Paolo Rivera. In addition to exploring new corners of Marvel's Cinematic Universe, *First Vengeance* reminds audiences of Captain America's origins as a comic-book character — and heralds his bright future as one of cinema's newest icons.



*Captain America: First Vengeance* #1 (2011), art from pages 1-2, by Luke Ross and Richard Isanove.





*Captain America: First Vengeance* #1 (2011), art from pages 5-7, by Luke Ross and Richard Isanove.







# C O N T R I B U T O R   B I O S

Marvel Studios President Kevin Feige has guided the studio through more than a decade of films and was instrumental in starting up the current era of movies produced directly by the studio (rather than by a production partner). Feige serves as producer for the studio's entire slate of films — including *Iron Man*, *Iron Man 2*, *The Incredible Hulk*, *Thor*, and the upcoming *Captain America: The First Avenger* and *The Avengers*. In that role, it falls to him to coordinate the emergent Marvel Cinematic Universe between the different productions — drawing together a talented pool of directors, producers, actors and artists to create a coherent film world, the likes of which Hollywood has never attempted.

A Hollywood fixture, *Captain America: The First Avenger* Director Joe Johnston has had a hand in some of the most memorable adventure films in the genre's history — from his days as art director on *Raiders of the Lost Ark* and the original *Star Wars* trilogy to his work in the director's chair on films including *Honey*, *I Shrunk the Kids*, *The Rocketeer*, *Jumanji* and *October Sky*. His many achievements include an Academy Award for Best Visual Effects for his work on *Raiders of the Lost Ark*.

Co-Producer Stephen Broussard is Marvel Studios' senior vice president of production and development. Alongside his colleagues in the feature film division, he is responsible for creative oversight of films on the studio's slate. Broussard served as associate producer on Marvel Studios' *The Incredible Hulk*. Since joining Marvel in 2004, Broussard has been involved in films such as *The Fantastic Four*, *X-Men: The Last Stand* and *Spider-Man 3*. Broussard was part of the team that helped usher in the new era of filmmaking at Marvel Studios whereby Marvel began to independently produce films, of which the first was the blockbuster *Iron Man* in 2008. Broussard attended the Florida State University Graduate Film School, where he produced a short film that went on to win a Student Academy Award.

One of the producers of *Captain America: The First Avenger*, as well as executive producer on Marvel Studios' *Thor*, Patricia Whitcher has enjoyed a storied career. From her time as a production coordinator on the fondly remembered *Bill & Ted's Excellent Adventure* to serving as one of the unit production managers on *True Lies* to working as an executive producer on *My Best Friend's Wedding*, *The Terminal*, *Memoirs of a Geisha*, *Dreamgirls*, and *The Soloist*, Whitcher has worked her way to the top and is sure to keep climbing, if her role as executive producer on 2012's surefire blockbuster *The Avengers* is any indication.

Before Rick Heinrichs began work on *Captain America: The First Avenger* as the film's production designer, his résumé already read like an encyclopedia of some of the most visually striking films ever to grace Hollywood. Working in a variety of art-department roles from visual consultant to set designer to art director, Heinrichs had a hand in influential films such as *Beetlejuice*, *Batman Returns*, *Edward Scissorhands*, *Ghostbusters II* and *The Nightmare Before Christmas*. And in his role as production designer, Heinrichs' credits remain just as impressive — including *Fargo*, *The Big Lebowski*, *Hulk*, *Sleepy Hollow*, and the second and third films in the blockbuster *Pirates of the Caribbean* franchise.

Ryan Meinerding has only been a freelance concept artist and illustrator in the film business since 2005, but his work is already drawing the kind of raves reserved for veterans of the industry. After collecting a degree in industrial design from Notre Dame, he eventually transitioned to Hollywood and worked on *Outlander*. Subsequent to *Iron Man*, he worked on *Transformers: Revenge of the Fallen* and helped coordinate wardrobe for *Watchmen*. While working on *Iron Man 2*, Meinerding contributed the design for the new Iron Man armor in the comic-book series *Invincible Iron Man*, continuing to cement the strong bonds between Marvel Studios and Marvel Comics. He was part of the *Iron Man* crew nominated for the 2009 Art Directors Guild Excellence in Production Design Award for Fantasy Films, was one of the main concept designers for *Thor*, and served as visual development co-supervisor on *Captain America: The First Avenger* and the upcoming film *The Avengers*.



# A C K N O W L E D G M E N T S

HAYLEY ATWELL

MAURO BORELLI

ADAM BROCKBANK

STEPHEN BROUSSARD

JIM CARSON

PAUL CASTLING

KENNETH CHOI

RODOLFO DAMAGGIO

LEANDER DEENY

ANITA DHILLON

NEIL EDWARDS

STEVE EPTING

CHRIS EVANS

KEVIN FEIGE

JJ FEILD

BARRY GIBBS

JAMES HEGEDUS

RICK HEINRICHS

RICHARD ISANOVE

JOE JOHNSTON

JACK KIRBY

JIM MARTIN

STEPHEN MCFEELY

RYAN MEINERDING

DANNY MIKI

ANDY PARK

PAOLO RIVERA

LUKE ROSS

NATHAN SCHROEDER

ANNA B. SHEPPARD

DANIEL SIMON

JOE SIMON

SOTOCOLOR

KAI SPANNUTH

SEBASTIAN STAN

HENRICK TAMM

CHRISTOPHER TOWNSEND

DARRELL WAGNER

HUGO WEAVING

CHARLIE WEN

PADDY WHITAKER

ANDREW WILLIAMSON



# A R T I S T C R E D I T S

MAURO BORELLI

ADAM BROCKBANK

JIM CARSON

PAUL CASTLING

RODOLFO DAMAGGIO

JAMES HEGEDUS

RYAN MEINERDING

ANDY PARK

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DANIEL SIMON

HENRICK TAMM

CHARLIE WEN

DARRELL WAGNER

ANDREW WILLIAMSON

# CAPTAIN AMERICA

T H E F I R S T A V E N G E R

PARAMOUNT PICTURES AND MARVEL ENTERTAINMENT PRESENT A MARVEL STUDIOS PRODUCTION A FILM BY JOE JOHNSTON 'CAPTAIN AMERICA: THE FIRST AVENGER' CHRIS EVANS TOMMY LEE JONES  
HUGO WEAVING DOMINIC COOPER NEAL McDONOUGH DEREK LUKE AND STANLEY TUCCI MUSIC BY ALAN SILVESTRI MUSIC SUPERVISOR DAVE JORDAN CO-PRODUCERS STEPHEN BROUSSARD VICTORIA ALONSO  
COSTUME DESIGNER ANNA B. SHEPPARD EDITORS ROBERT DALVA JEFFREY FORD, A.C.E. PRODUCTION DESIGNER RICK HEINRICHS DIRECTOR OF PHOTOGRAPHY SHELLY JOHNSON, ASC EXECUTIVE PRODUCERS ALAN FINE STAN LEE DAVID MAISEL  
MARVEL EXECUTIVE PRODUCERS JOE JOHNSTON LOUIS D'ESPOSITO NIGEL GOSTELOW PRODUCED BY KEVIN FEIGE SCREENPLAY BY CHRISTOPHER MARKUS & STEPHEN McFEELY DIRECTED BY JOE JOHNSTON

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